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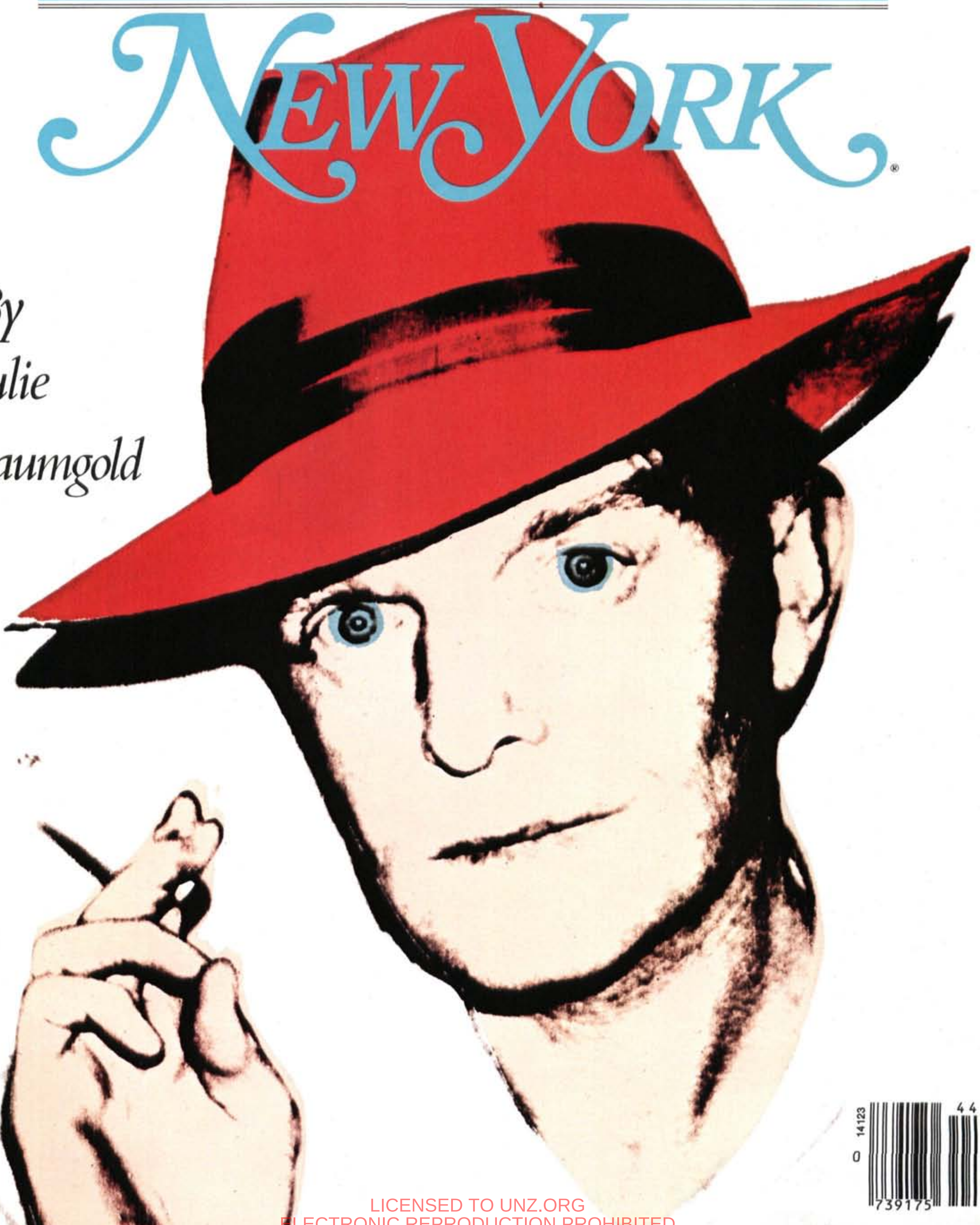
Unanswered Prayers

The Death and Life of Truman Capote

NEW YORK®

By Julie Baumgold



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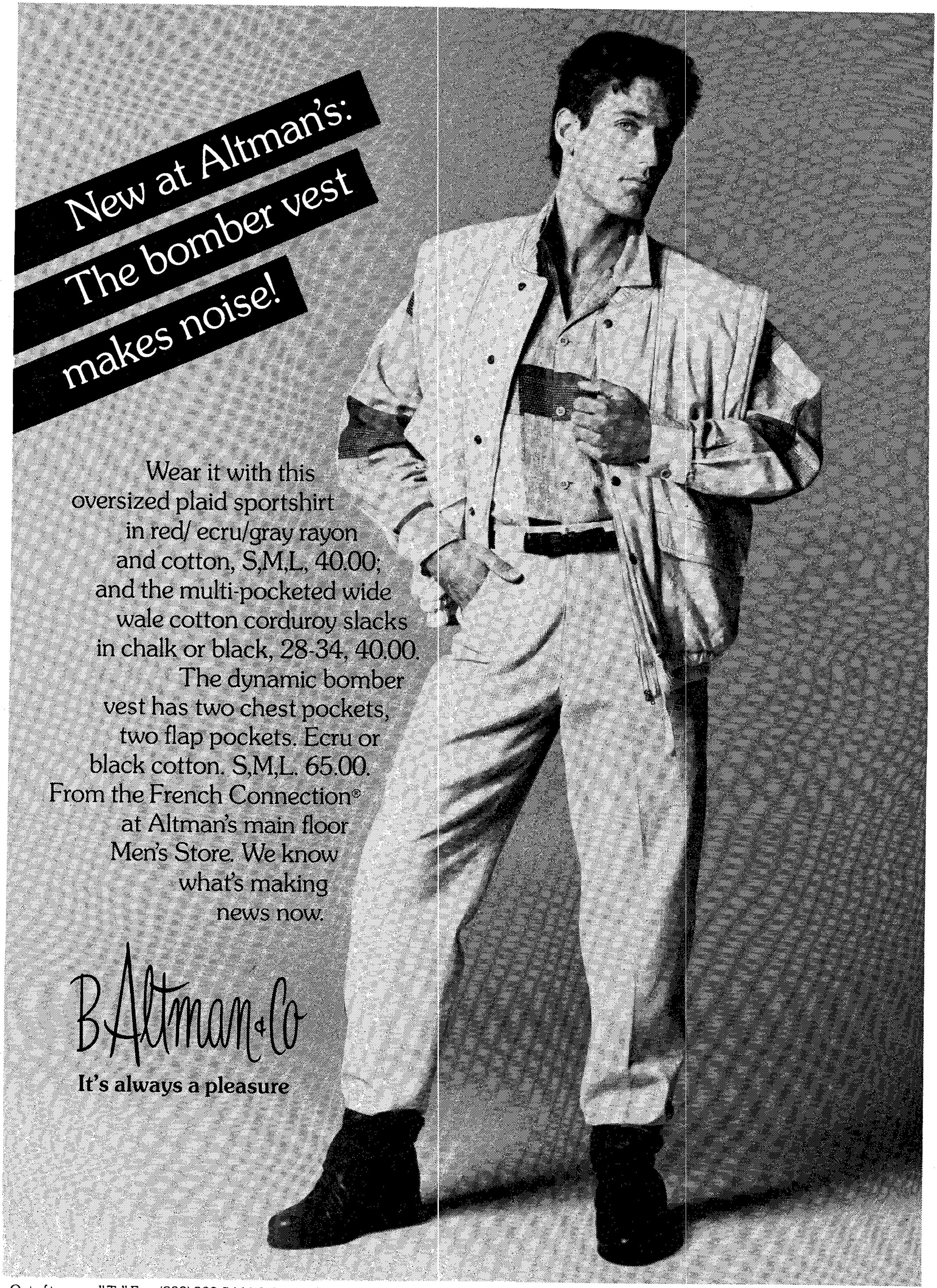

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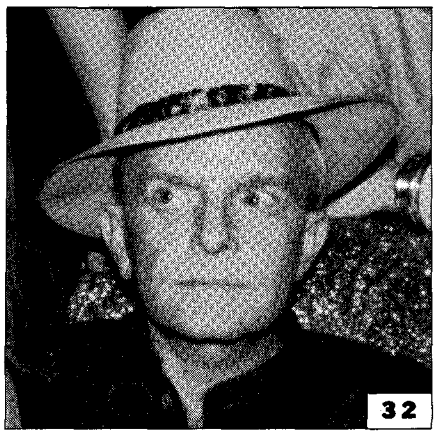
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Unanswered Prayers

By Julie Baumgold

"My life is so strange—it's not like anybody else's," Truman Capote said. And it wasn't—his friendships and feuds were more intense, his talent greater. When Capote died two months ago at 59, most of his powerful friends were gone, and the book that he claimed to have been writing for the last sixteen years could not be found. Capote's best years ended in the seventies. Since then, his alcoholism worsened, fed by his inability to write *Answered Prayers*, about which Jack Dunphy, his longtime companion, says, "It's *in* him." The first of two parts.

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The Greening of Stein, The Steining of Green

By Joe Klein

Mayor Koch has endorsed fellow Democrat Andrew Stein for congressman from the East Side's Fifteenth District. Less than a year ago, he called incumbent Republican Bill Green "a superb member of Congress." The mayor is not the only one who's ambivalent about this year's race. Both candidates have tried on new looks: Green waging a negative campaign, Stein playing the statesman. Images aside, the election hinges on Stuyvesant Town and Peter Cooper Village, which lie between Green's stronghold to the north and Manhattan Borough President Stein's to the south. "I can't imagine losing Stuyvesant Town and winning the election," says Green. Neither can Andy Stein.

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Underground Food

By Irene Sax

New York is a city of skyscrapers, but it's also a city of cellars. For years, food lovers have known that some of the city's most interesting food comes up from underground. In Little Italy and Harlem, there are basement bakeries with century-old brick ovens; there's a winery on the Lower East Side, even a lobster pond in the East Nineties.

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Cover: Portrait of Truman Capote by Andy Warhol © 1979.

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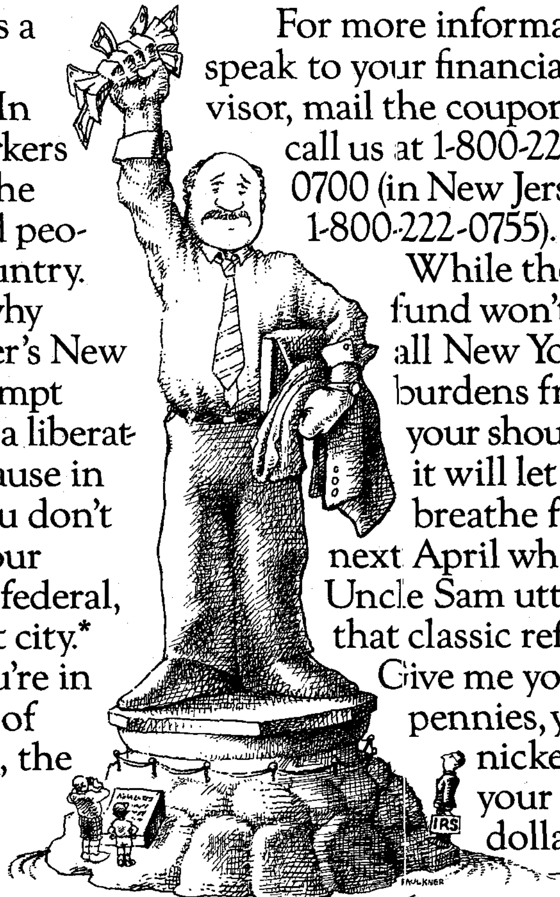

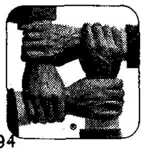

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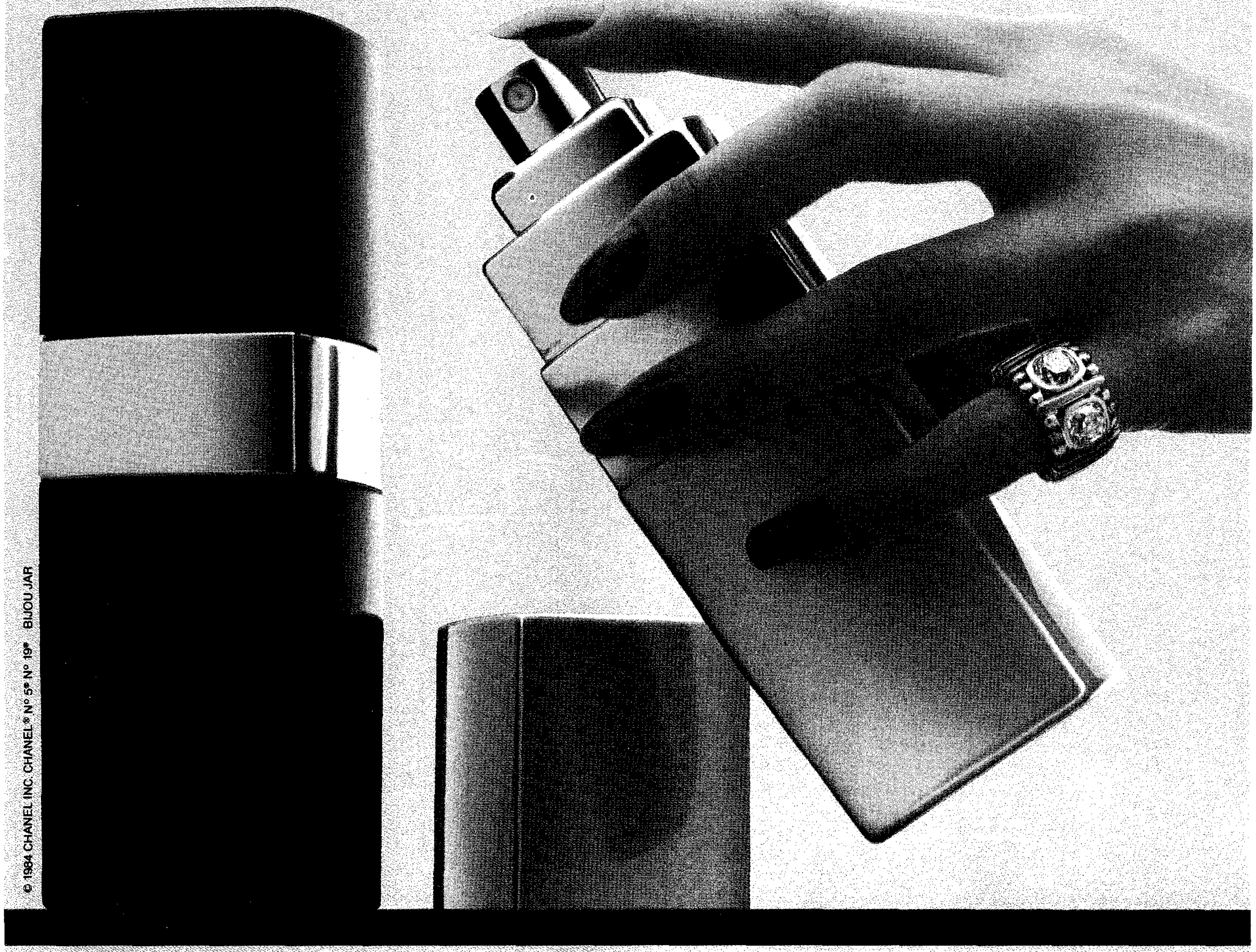

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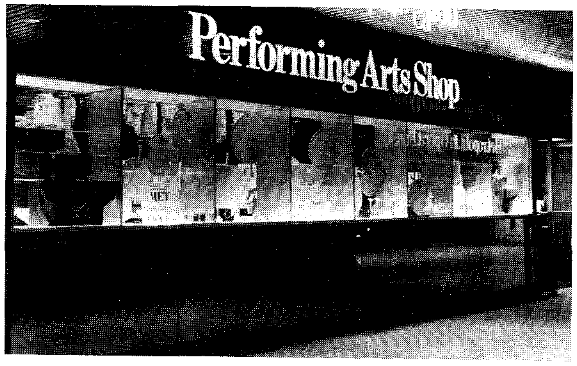

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LETTERS

Separate but Unequal

THANK YOU, KATHERINE BOUTON. "Women and Divorce" [October 8] touched me most painfully. My attempts to be free of a 23-year marriage were portrayed poignantly in each of your vignettes. The good *intentions* of the 1980 divorce law need to be replaced by good *laws*.

Ronna Brock-Youdelman
Northport, N.Y.

New York CERTAINLY ACHIEVES RESULTS. My ex-husband recognized our story in "Women and Divorce" and took prompt action. The latest child-support and maintenance check has just bounced.

Karen Singer (not her real name)
Manhattan

THANK YOU FOR SAYING IT AS IT IS. After twenty years of marriage and four

Calvin Klein Labels

MY "BRAVO!" TO BARRY REHFELD'S blow struck in the war against apparel counterfeiters ["The Crass Menagerie," October 15], but I'm afraid the information in the caption accompanying the pictures of the real and fake Calvin Klein jeans might be misleading. The subtle difference between the real jeans and the fake ones (page 50 of the October 15 issue) is in the imperfection of the rivets at the pocket corners of the fakes. The caption incorrectly indicated that a back-pocket label of light-colored cloth means the jeans are counterfeit. Such is not the case, because Calvin Klein Company sells legitimate goods with light labels (and red lettering). The caption error has actually confused some of our loyal customers. The key to detection of fakes is a good eye for substantive quality and the use of company experts who will respond to customer inquiries in this regard.

Calvin Klein

Real Calvins: *Some labels are light.*

Stanley J. Yavner
Wolder, Gross & Yavner
Attorney for Calvin Klein Company

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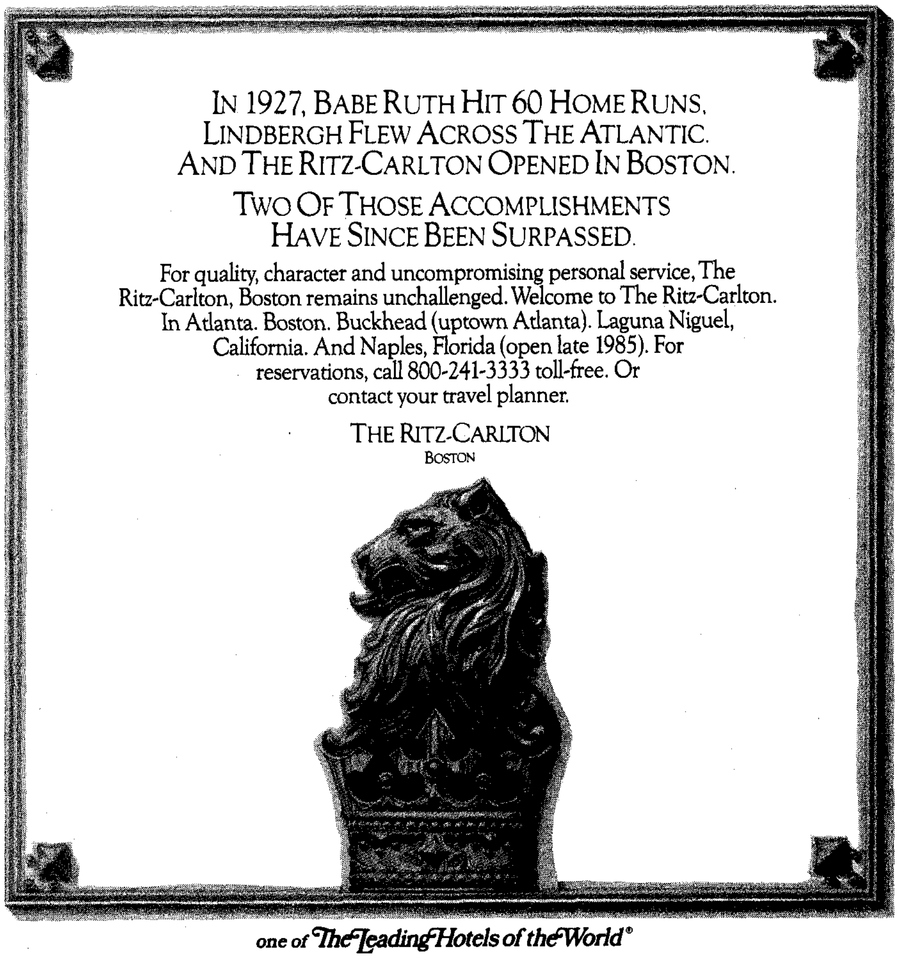

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children, my physician husband, who earns a six-figure salary, decided he wanted out of all responsibilities. We are in the process of a divorce after a five-year "cheap man's" separation. My husband does not want to support me or the teenage children, and it looks as though he won't have to. I am told he spent all his assets and really doesn't want to work too hard, so I will probably get a minimal cash settlement. Furthermore, I have discovered that I am almost unemployable. I am either too qualified, without proper skills, or too sophisticated for starting positions that might lead to self-sufficiency. I have settled for a job teaching high-school English in a crime-ridden school for $17,000 a year.

*Name and
address withheld*

SOME WOMEN ARE MORE FORTUNATE than others. My boyfriend recently got divorced in New York. He earns slightly over $90,000 a year; his ex-wife earns approximately $17,000. She has four children to support. She ends up with about $56,000 a year. After taxes, my boyfriend is left with a little over $20,000. Seems that New York's equitable-distribution law hasn't migrated to Dutchess County.

Name withheld
Poughkeepsie, N.Y.

IT HAS BEEN SAID THAT A WOMAN WHO forfeits her career for love, marriage, and family is one man away from welfare. As an abandoned mother with a young child, I would like to commend you on your excellent article "Women and Divorce." I, too, am a victim of a ridiculous legal system, inadequate and expensive lawyers, and a deadbeat husband who has skipped out on all financial and moral responsibilities. Welfare is not the answer. A better solution would be tax reform, self-help programs, legal aid, and, better yet, strict enforcement of the child-support law.

*Name and
address withheld*

BOUTON WRITES, "WITHOUT QUESTION, women are discriminated against in divorce court." Clearly, this is not true regarding custody issues. A man rarely wins sole custody when he sues for it in court, and only recently have men been awarded joint custody with any frequency. Perhaps if men were not discriminated against in court decisions regarding the sharing of their children with their ex-wives, they would be more willing to share their fortunes.

Vivian F. Diller
Manhattan

I WAS SADDENED AND INFURIATED BY the examples in your article. However, should we really be surprised by this,

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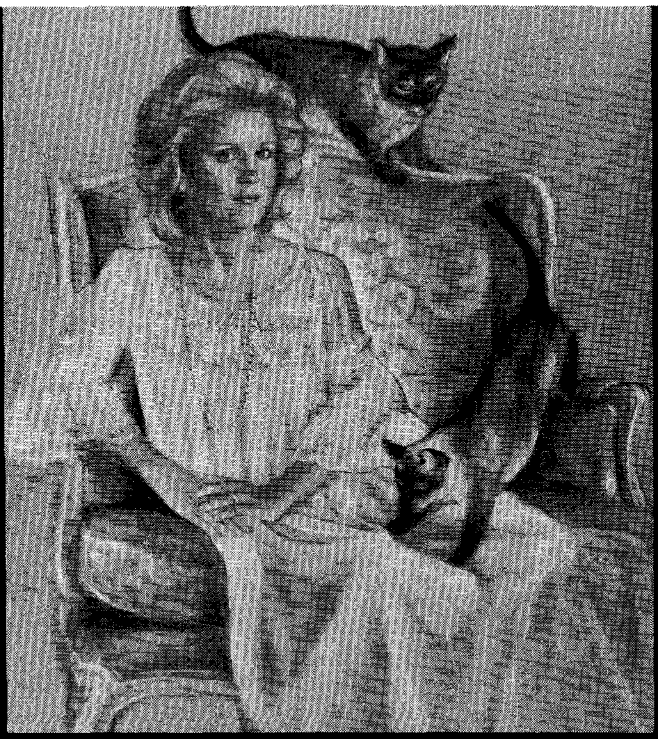

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state of affairs in a country that elected and seems ready to re-elect a president who has turned back a quarter of a century of hard-won civil-rights advances and whose concern is mostly for the wealthy and the unborn?

Trude Hassberg
Queens

Green Gang

I APPLAUD JOHN SIMON'S REVIEW OF THE Green family ["Theater: Clowns and Clones," October 1]. This is the stuff we buy magazines for. Truth and honesty—and let the chips fall where they may. No doubt Adolph Green will do a Harry Truman bit and jump to the defense of his daughter's talent, and young Amanda will look for an opportunity to dump a plate of food on Simon in some public place.

Charles J. Snyder Jr.
Ithaca, N.Y.

Better Malled Than Mauled

AFTER READING "THE NEW YORK MOTHer" [by Linda Wolfe, September 10], I was engulfed in guilt because my husband and I are raising our young son in a non-cultural enclave of the world—the suburbs. What a relief it was to read "When Your Child Is Mugged" [by Grace Hechinger, October 8]. We may not have such easy access to the Guggenheim or Carnegie Hall, but we're confident our son won't be mugged on his way home from the school-bus stop.

Josephine O'Halloran
Howell, N.J.

Comedy of Errors

IF DICK EBERSOL WANTS TO THINK OF himself as the "Steinbrenner of comedy" ["Revived, From New York, It's *Saturday Night!*" by Jesse Kornbluth, October 1], he had better learn the laws of comedy. Every sketch should have a beginning, a middle, and an end. How can you say the real strength of last year's *SNL* was the writers? All the sketches were ruined by cop-out endings.

Dava Savel
Manhattan

LET'S STOP ALL THIS MOURNING FOR THE "good old days" of the original *Saturday Night Live*. The show's last three seasons have been its best ever—even though TV critics were calling it the shell of its former self. The writers have never been funnier, and the recent casts have been just fine. (And I don't mean just Murphy and Piscopo. Let's give long-overdue credit to Tim Kazurinsky, Robin Duke, and Mary Gross.) Dick Ebersol might yearn for a return to the show's glory days, but I'll be satisfied if this year's *SNL* is as good as last year's.

Richard Fried
Brooklyn

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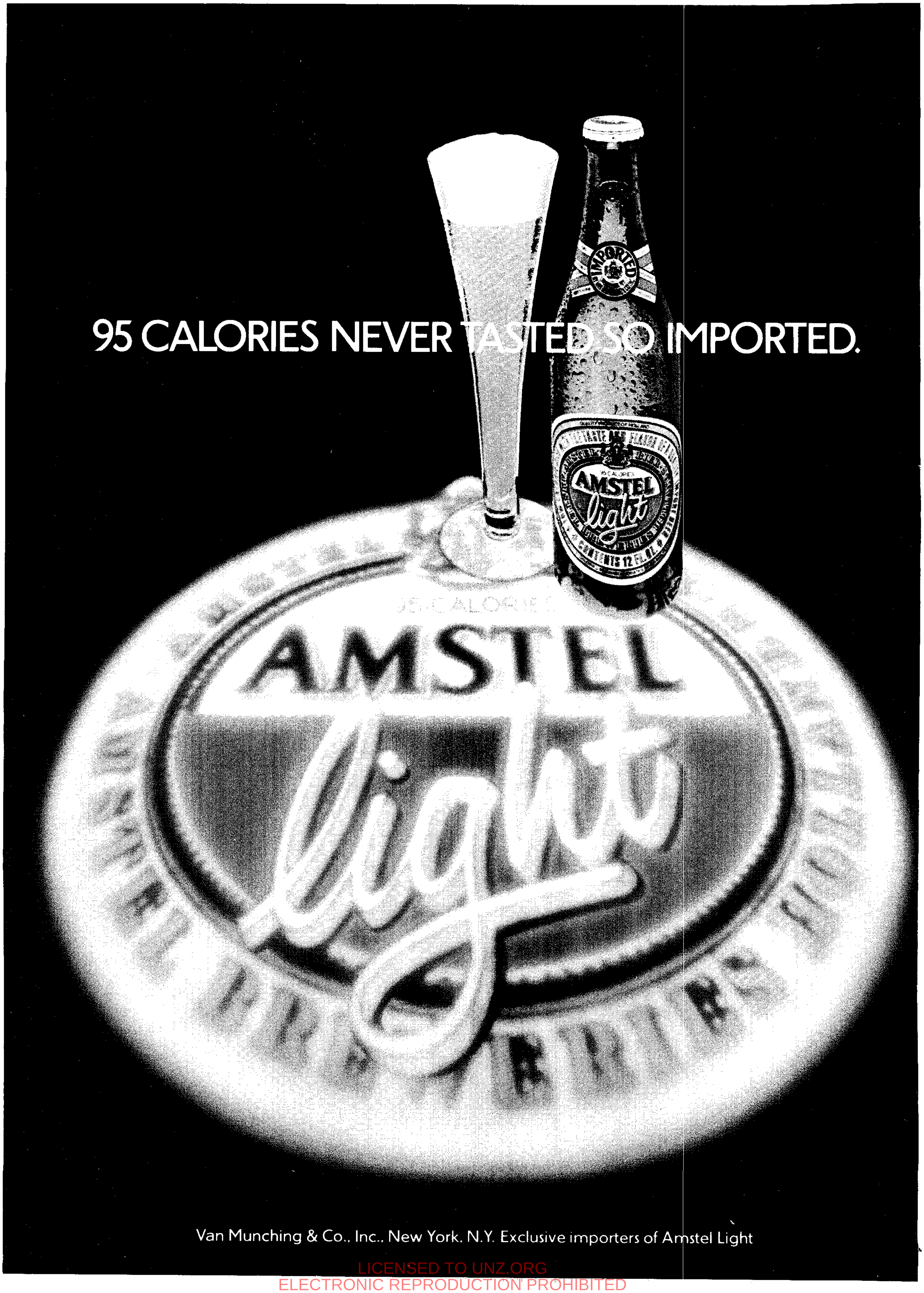

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INTELLIGENCER

BY SHARON CHURCHER

'The Broker's Tale': Churn, Churn, Churn?

A WALL STREET BROKER is said to have admitted that he "wiped out" clients' investments by "churning" their accounts to pile up commissions, according to documents filed in a fraud suit against the man, Stuart Travis. The broker was then with Lehman Brothers Kuhn Loeb.

Travis, who denies the charges and now works for D. H. Blair & Company, allegedly made the statement in a taped conversation with Francis Wagner, a Chicago businessman, who has filed a $150-million class-action suit against Travis and Lehman, now owned by Shearson/American Express. Wagner claims Travis bought and sold stock so often that Wagner lost his initial $166,000 investment and paid more than $1 million in commissions and interest. Wagner was wired by the FBI, according to court documents, after Travis told Wagner he would testify against Lehman in return for money. Court papers contain a partial transcript of the alleged conversation.

Travis's alleged dealings are the subject of three other suits—by two New Yorkers, Bruce and June Bowling, and two retired southern businessmen. The suits seek damages from Lehman but don't name Travis as a defendant.

"I was only interested in commission," Travis is quoted in court papers as telling Wagner and Wagner's lawyer. He allegedly added, "We churned the sh-- out of clients. We don't manage them. And me, I . . . was continually catching up with my gambling." The Wagner suit charges that Lehman knew the broker to be a compulsive gambler, but didn't fire him because he was the firm's second-highest commission earner.

A spokeswoman for Shearson, which has denied the charges in all four suits, said that the tapes and other documents show that Travis was almost broke and on the verge of a nervous collapse when the recordings were made. Because of this, and because there have been no government suits, the spokeswoman said Shearson believes Travis's claim of churning at Lehman is unfounded. A lawyer for D. H. Blair said the firm knew of suits filed before Travis joined Blair but not of the alleged confession. Blair was satisfied that any gambling had stopped, he said, and Travis isn't permitted to open margin accounts and is "closely supervised."

Travis's attorney, Ralph Hochberg, said that Travis is vehemently denying all the charges. The broker, he said, simply belongs to "a school that believes you buy stocks and look for a small increase and sell, and that if you keep doing that, you build profits." He said he believed nearly all Travis's clients have made a 50 percent profit on their investments since he joined Blair.

A Stockman Sequel?

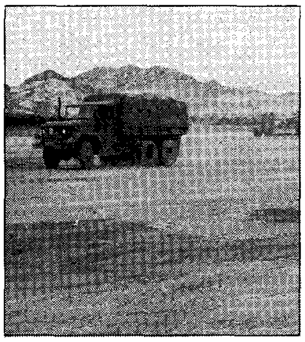
Atlantic OWNER MORTIMER ZUCKERMAN must like challenges. In addition to reshaping *U.S. News & World Report,* he's now trying to talk David Stockman into following up on his famous remarks about Reaganomics with a book.

Harold Evans, the former London *Sunday Times* editor who is now editor of Zuckerman's Atlantic Monthly Press (and editorial director of *U.S. News*), has approached President Reagan's budget director, sources told *New York*. They said Evans proposed a book that would reveal how decisions are made in the Reagan administration. Stockman was quoted in the 1981 *Atlantic* article as warning that Reagan's fiscal program would precipitate enormous budget deficits.

But Evans said, "We want a book about business and government, not a kiss-and-tell. One wouldn't rule out the odd anecdote, but he's a brilliant thinker."

Stockman aide Ed Dale said Zuckerman has competition from five or six other publishers. Will they have an edge over Atlantic Monthly Press, since Stockman maintained that his interviews with *Atlantic* writer William Greider were off the record? No, said Dale. "Dave felt it was his error for not making the ground rules clear. But I'm not sure there will be a book."

Stockman: *No kiss-and-tell.*



Aguacate: *Expanding.*

Honduras Expands Base

HONDURAS IS MORE THAN DOUBLING the size of an air base that has been used for Central Intelligence Agency and *contra* missions against Nicaragua.

New York has learned that 92 peasant families have been cleared from land around Aguacate, an air base near the Nicaraguan border, in order to expand the field to 3,600 acres. This will prevent passersby from seeing activities there, said Honduran army lawyer Carlos Urrutia—or, as Consul General Herman Padgett put it, it will serve "security and transportation needs."

The helicopter shot down over Nicaragua last month carrying two Americans had taken off from Aguacate.

Mike Walker, a Democratic Senate staffer familiar with Aguacate, said he didn't know how Honduras would finance the expansion—the original plan included a $2-million paving of the airstrip—since Congress has never approved aid for the base.

"I don't know if the CIA is behind this expansion," another congressional source said, "but it's a strategic base, and it's to everyone's advantage to disguise what goes on there." The base will no longer be available to the *contras,* said Padgett, whose government has been cooling toward the Reagan administration's use of its territory.

Photographs: top, UPI/Bettmann; bottom, Boyd/Gamma-Liaison.

Ex-Lennon Aide Beaten?

JOHN LENNON'S FORMER HOUSEHOLD aide, Fred Seaman, claims that two New York City cops moonlighting as bodyguards for Yoko Ono "terrorized" him in 1982 in an attempt to retrieve documents he had allegedly stolen from her apartment in the Dakota.

Seaman subsequently admitted stealing some of Lennon's diaries and was sentenced to five years' probation, but is now in court trying to reverse his plea. The plea was based on poor legal advice, he now says, since all he ever had was a photocopy of the star's journals for 1979 and 1980, made, he maintains, while he was working for Ono. It was the original of the 1980 manuscript, he says, that the off-duty police officers demanded.

According to papers Seaman filed with the city last year, the cops handcuffed him, forced him into a car, beat him, and put a gun to his head. Seaman later testified that they warned him to stop working on a book, which is now being offered to publishers.

Police spokesman Joseph McConville said there had been an internal investigation of a complaint filed earlier by Seaman, but that no charges were upheld against the off-duty officers.

Lieutenant Robert Gibbons, who said he was at the precinct when two off-duty men brought Seaman in, wouldn't identify the cops, but told *New York* the officers knew Seaman from having worked where Seaman did. "It is appropriate for off-duty officers to apprehend suspects when they see them," he asserted. The officers identified by Seaman have denied the entire incident.

Elliot Mintz, Ono's press representative, called Seaman a "disgruntled ex-employee," and said that all of Ono's bodyguards are "trustworthy."

Sawyer: *Bumpy start.*

Ono: *Well guarded.*

CHESS
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A UNIQUE MUSICAL EVENT
SPONSORED BY
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Chess: *A real road show.*

Claus: 'It's a Setup'

DIANE SAWYER'S INTRODUCTION TO *60 Minutes* has not been all smooth. Claus von Bulow, arguing through his lawyer that "this is a setup," has refused to be interviewed for the upcoming show she is preparing about his case. She has already filmed a talk with his stepchildren.

The lawyer, Alan Dershowitz, fumed that Richard Kuh, the former prosecutor who initiated the probe of von Bulow on behalf of the stepchildren, "is doing what no public prosecutor would dare—arranging for his case to be aired on the eve of [a retrial]."

Kuh retorted, "Von Bulow is running true to form. He refused to take the stand at the first trial. He gave Sawyer an interview after his conviction was reversed, but that's different from being interviewed now that she's done her homework."

A Real Saab Story

SAAB, THE SWEDISH AUTOMAKER, HAS devised a new kind of road test: a tryout of *Chess,* a musical by Tim Rice and two members from the rock band Abba, which Saab is backing to hype its first full-size car.

Potential buyers of the Saab 9000 are being invited to hear the show—performed by a choir and the London Symphony Orchestra—when it tours Europe this month. "It's a soft sell. The car will be inside the hall in Hamburg, so people can sit in it," said Saab public-relations executive Peter Salzer.

For its $600,000 investment, Saab can also use the *Chess* album, being released here by RCA in December, in ads. And Salzer says Saab has an option to "sponsor" any full-scale *Chess* production. That may be next fall, says Rice—when the Saab 9000 goes on sale here. Rice, by the way, drives a BMW.

Musical Notes From All Over

AND NOW *Yes, Placido?* Allan Carr, the *La Cage* producer, isn't giving away the title, but he does say he is developing a Broadway musical to star Placido Domingo. The current plans call for the show to hit Broadway in 1987 or 1988 and then to tour all the countries whose languages the tenor can handle. "Placido saw *La Cage,* loved it, and said to Allan, 'Why don't you produce a musical for me?' " a source involved with the project told *New York.* Maury Yeston, composer and lyricist of *Nine,* is doing the score. Yeston, by the way, is one up on the multilingual Domingo, having recently studied Japanese in order to score *Nukata.* If that show comes to New York, Yeston said, it might be staged with simultaneous translation, because otherwise "you would lose the effect of a story about a fourth-century Japanese princess set to Broadway music." . . . The estate of Guy Lombardo has filed suit to stop Bill Lombardo, the nephew of the late bandleader, from using his own name for his orchestra. That's the Bill Lombardo Orchestra, which is being confused, the suit claims, with the Guy Lombardo Orchestra. "That name is licensed to Art Mooney," said Robert Weiner, a lawyer for the Lombardo estate and for Bill's father, Lebert, who is party to the suit. The suit claims that Bill is "deceiving" the public into believing that his band is the rightful successor to Guy's fabled group. Bill Lombardo's group played at a televised New Year's Eve party at the Waldorf-Astoria, Guy's traditional stint, last year. But Bill, who headed the official Guy Lombardo orchestra for two years, contended that his band is very different. "I made it perfectly clear on New Year's that I was not Guy Lombardo's successor. And I usually play private parties—like Pia Zadora's fifth wedding anniversary."

Photographs: top, A.P./Wide World; center, UPI/Bettmann.

STENDHAL

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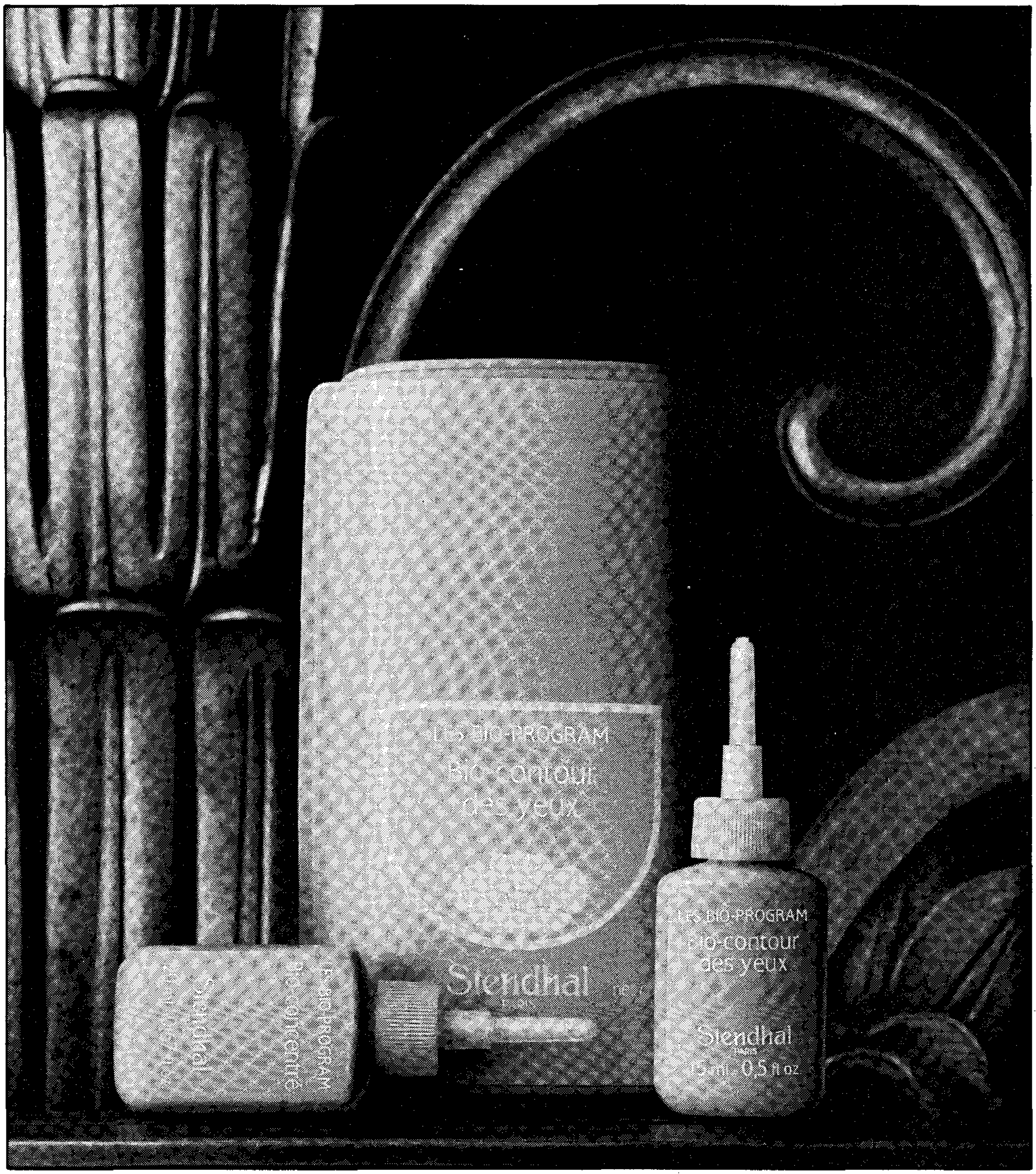
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Bio-contour des yeux
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Introducing Bio-Concentre Cellular Renewal Cream and Bio-Contour des Yeux, from Stendhal.

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On Madison Avenue/Bernice Kanner

SCIENTIFIC EXPERIMENTS

Four for the money: *The crowded popular-science shelf.*

Too Many Books?

IF ONLY THE SCIENTIFIC FORMULA HAD been tested before the magazines began proliferating a half-dozen years ago and bumping into one another like so many drifting ions. But their premise—that because science is all around us the most desirable magazine consumers would want to read about it—was untested, their advertising pitch unrefined and woefully limiting, and their advertising rates unrealistically high. And that has made all the difference.

For yuppies have not thronged to publications about black holes, space missions, and the intricate construction of honeycombs with enough enthusiasm to inspire advertisers to pay those high per-reader rates. The result is "a field in turmoil, an industry that is going through a legitimate catharsis," says Leo Scullin, vice-president and director for print media at Young & Rubicam, the ad agency for *Discover* magazine. Indeed, this is a "category that is floundering a little as it tries to find itself," says Suzanne Kaufman, vice-president and associate media director at the N. W. Ayer advertising agency.

Scientific American, founded in 1845, occupies a special place in the field. The scramble is among the newer entries—Time Inc.'s *Discover*, Hearst's *Science Digest*, *Science 84*, published by the American Association for the Advancement of Science, and *Omni*, put out by Bob Guccione, the *Penthouse* man.

Advertising performance tells the story. After a good year in 1983, pages slipped at three of the four. *Omni*, which led the pack in 1983 with 818 ad pages, was up a smidgen from January through September of this year, according to the Publishers Information Bureau. But *Discover*, which ran second with 479 ad pages in 1983, plunged 16 percent for the first nine months of this year. *Science Digest* was off 10 percent after racking up 425 ad pages last year, and *Science 84* was down 13.5 percent from the days when it was *Science 83* and had 415 ad pages.

Scientific American, on the other hand, has chugged along as if propelled by a turbocharger. After a down year in 1983 with 749 ad pages, it was up an astounding 33 percent for the first three quarters of 1984. The oldest magazine in the nation, it is aimed not at the general population, but rather at the high-I.Q. type who relishes the kinds of arcana that caused most of us nightmares in high-school and college physics. "I know it's different when I can't comprehend the letters to the editor," *Good Housekeeping* editor John Mack Carter has quipped.

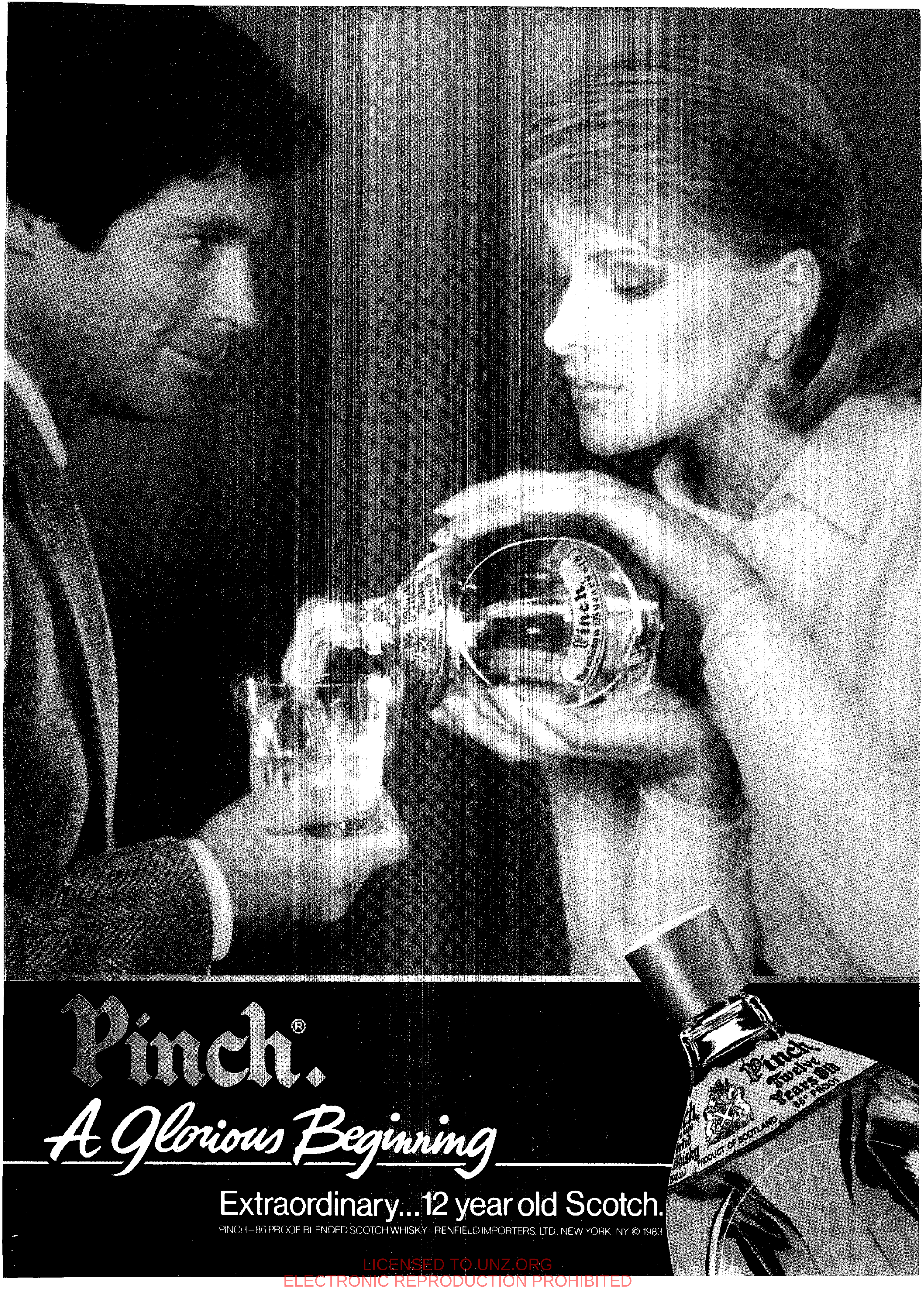
What's behind the troubles besetting the new breed of science magazines? Suzanne Kaufman blames their early off-target presentations. "These magazines initially sold themselves to media buyers as special-interest publications. That triggered in our minds advertising visions of high technology and home-electronics products—not fashion or general-consumer products. The pitch was very self-limiting." The pitch may have been solid enough in Leo Scullin's mind, but the magazines failed to attract the anticipated audience. "These magazines aimed for a top-drawer professional-managerial readership," he says. "But instead of white collars, they wound up with young, upscale male open collars—say, salesmen, computer programmers—men who make good money but whose jobs are not contingent on their education." (The magazines vary in the extent to which they appeal to men, but all figure that males account for at least half their readership. The average age of readers is 33, the total audience median income $31,400.) Furthermore, the books carried cost-per-reader advertising rates that were more like the *New Yorker's* than *Field & Stream's*, rates that turned buyers' heads—away, to other, less costly media.

Discover, for one, is slashing both its rates and its rate base. But "advertisers have been reluctant to climb aboard, not just because of the rates but because there have been no natural partnerships, no endemic groups like fishing and hunting equipment in a sports magazine," says James B. Hayes—who was recently named publisher of *Discover* following the departure of Carl Jaeger, its publisher since 1982. At the same time, founding editor Leon Jaroff was moved to *Time* magazine, and Gil Rogin, the top editor of *Sports Illustrated*—who, like Hayes, has no scientific background—was named to replace him.

Whatever the pitch problems, Hayes feels the slowdown can also be blamed on an overcrowded field. Others chalk up the category's stumble to inadequate research. "We saw upgrading in the area and decided to follow suit," says Oliver S. Moore III, editor of *Science Digest*, a 47-year-old magazine that was reformulated just last February. "We had a gut instinct that it had to be a man's magazine." One major problem: Everyone assumed that in this high-tech world people would be interested in reading about high tech. "In hindsight, that was a terrible assumption," says Moore. "For most people, science is some cerebral, lofty, intellectual endeavor practiced by ivory-tower eggheads in white coats. For most people, it was a required college course that ruined your grade-point average and made you feel stupid."

Most of the new science magazines

Photograph by Lynton Gardiner.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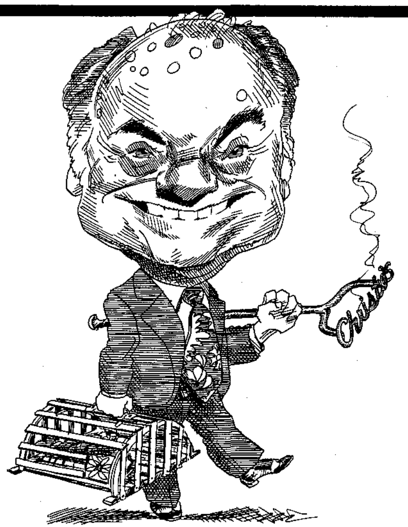

Do you know me?®
My late-night dinners go on until the early-morning hours.

I'm Murray Kouvant of Christo's, where people have feasted on prime steaks and succulent lobsters for 38 years. And so you can enjoy Christo's even more, we've extended dinner to 2 AM. So now it's the perfect spot to bring the American Express® Card for an after-theater meal as well as for lunch or early-evening dinner. Just look for the bright canopy at E. 49th St. near Lexington Ave., (212) 355-2695, and make sure to bring the American Express Card. **Don't leave home without it.**® ©American Express Travel Related Services Company, Inc. 1984

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C F FROST

approached their subject with reverence. As Moore puts it, " 'Here's a random collection of amazing facts,' we said. But they turned out to be too serendipitous and not engaging. Readers could walk away from the magazines—and they did. Everyone's newsstand sales have trailed off.

"What we've learned is that a general-science audience simply doesn't exist," he says. "An amateur astronomer isn't necessarily interested in bird-watching." Add to that gloomy picture the fact that computer magazines have sapped much of the hardware and software advertising (although they have been having their own problems recently as a result of the shakeout in the computer industry).

Science Digest is tackling its problem by "becoming a service magazine for the citizens of high technology, the way *Esquire* and *GQ* are service magazines for the pop culture," says Moore. And it's out to attract new advertisers with issues built around themes—cars, audio equipment, cameras, and other subjects that happen to coincide with coveted advertising categories. (Two of the biggest classes of advertisers for the group are automotive and tobacco.) Thus, the November 1984 issue of *Science Digest* is a paean to cars—albeit with an apologia for what is at least superficially "a pedestrian vehicle based on timeworn technology and not worth horsing about"—and it is crammed with automotive ads.

Others may be backing away from their roots, but *Science 84* and *Omni* are sticking to theirs. "We're reaffirming science, and that's not weakness but strength," claims *Science 84* editor Allen L. Hammond. "At this association, we see an ultimate connection between science and the economy, and we have seen with our gold-mine sibling *Science* that there is an audience." (*Science* was acquired by the American Association for the Advancement of Science in 1944.) "We're not producing a publication for a mass audience," adds Tod Herbers, managing publisher. "In five years, we've grown from a 250,000 circulation to 700,000, and along the way picked up two National Magazine Awards for General Excellence. Three years ago, we decided we had reached the right circulation level—there is not an infinite universe for our sort of magazine—and resolved to stop growing." (Publishers traditionally do this by weeding out low-cost circulation, usually acquired through discount firms, and upping newsstand and subscription prices. *Science 84* did the latter, and also cut back on its promotional mailings.)

Science 84 isn't lining anyone's pockets with gold. But its November issue, at least, has a record 80 ad pages. Its theme: twenty little-known scientific

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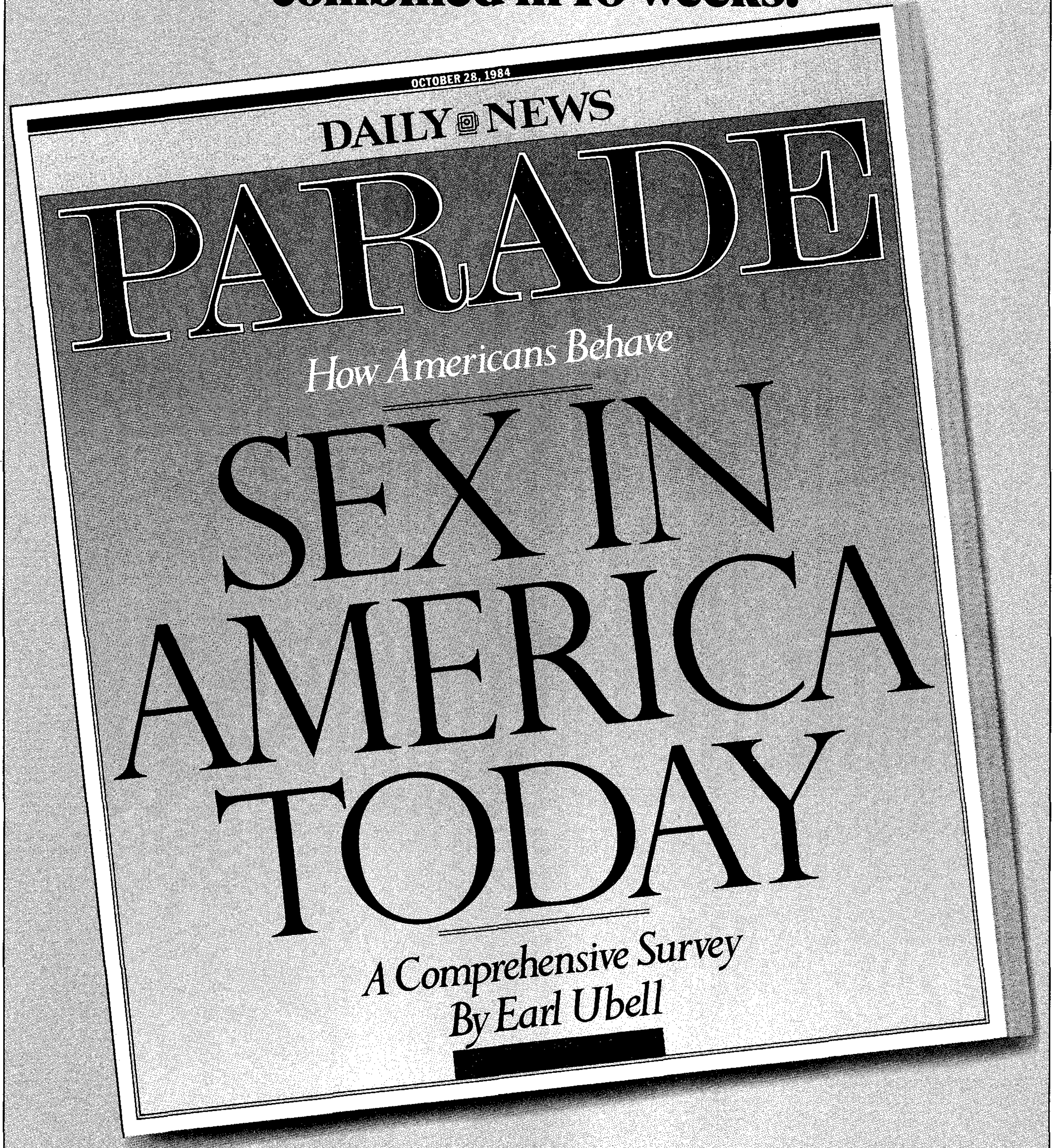
More Women read Parade in 48 hours than read McCall's, Redbook and Ladies' Home Journal combined in 10 weeks.



OCTOBER 28, 1984

DAILY NEWS

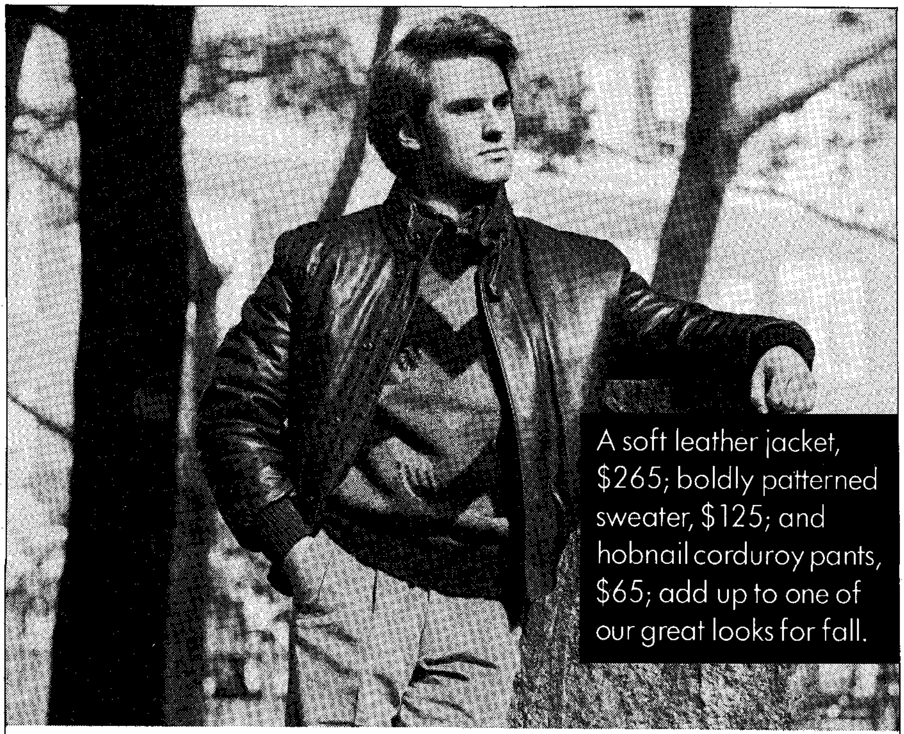
PARADE

How Americans Behave

SEX IN AMERICA TODAY

A Comprehensive Survey
By Earl Ubell

51 million readers in 48 hours



A soft leather jacket, $265; boldly patterned sweater, $125; and hobnail corduroy pants, $65; add up to one of our great looks for fall.

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"Chef Fitoussi goes on creating delicate dazzle at 24 Fifth Avenue."
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discoveries that changed our lives. (The Wright brothers' contribution isn't extolled, for instance, but rather the discovery, by a German scientist trying to develop a better vacuum cleaner, of the "boundary layer" that made possible the age of human flight.) And, fortunately, *Science 84*'s parent is a nonprofit institution, eligible for tax and postage benefits. "Our only mandate," admits Herbers, "is not to cost the association an arm and a leg."

Omni, of course, is supposed to make a profit for Guccione. The magazine, a seat-of-the-pants decision by Guccione and his partner Kathy Keeton, both longtime science-fiction fans, actually launched the category six years ago. "They noticed that romance, horror, and science fiction were the three best-selling book categories," says *Omni* associate advertising director Linda Newman. (Indeed, the magazine is a tribute to the two, listing on its masthead in bold type Mr. G. as editor-in-chief and design director and, in more subdued lettering, Ms. K. as president.)

The other science magazines that crowded into the field disdained *Omni*'s approach. (While it runs stories about "electromagnetic waves striking gas atoms, knocking electrons loose from their moorings, and releasing photons of spectral color"—i.e., ionization—there are also feasts from Ray Bradbury illustrated by Magritte, a futuristic vision of the high life in space, and a look at the death of a dog from overdosing on chocolate.) "They thought we weren't serious enough and claimed we weren't real competition," says Howard S. Plissner, senior vice-president and director of advertising for *Omni.* "It was great for us. We were left alone with a successful editorial format. Consequently, *Omni* has been able to attract mainstream consumer advertisers, like Procter & Gamble and Bristol-Myers, that none of the other science magazines has." In fact, *Omni* will finish 1984 slightly ahead of last year. "Success breeds success," says Plissner. "Advertisers want to be where the others are."

To attract advertisers that will presumably attract other advertisers, some of the magazines are going in new directions editorially and refocusing the way they sell, "dusting themselves off as broad, upscale publications," says Suzanne Kaufman. According to Leo Scullin, the recharging has come in time. "Advertisers should take advantage of magazines in transition," he says. "They offer great rates, renewed strength, and an all-around good deal." Plissner, however, thinks advertisers can smell "desperation moves. I don't know that these redesigned science magazines will have a chance to get back into the rink," he says. "But I do know that we aim to make it tough for them." ■

The Advertising Might of

THE NATION'S NEWSPAPER

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"We spend in excess of $50 million a year in advertising, but we have never received the comments from our distributors and retailers that we got from our Myers's Rum Cream and Seagram's Imported Vodka advertising we ran with you."

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PRESIDENT
SEAGRAM DISTILLERS COMPANY

MYERS'S
Seagram's
IMPORTED
VODKA

Cityside/Paula Span

THE PHOENIX THEATER

The Young and the Yiddish

SOMEWHERE IN THE FIRST ACT, THE AMorous George wearies of Millie's indifference, and, like all Broadway musical characters, he feels a song coming on. "*Di zay nisht kayn nahr. Ti vos dayn mame hot geteen mit dayn taten,*" he says. What he means is, "Don't be a fool. Do what your mama did with your papa."

But since this is the Shalom Yiddish Musical Comedy Theatre's production of *Oy Mama! Am I in Love!* some younger members of the audience may need a libretto to know what's going on.

"Unthinkable," Millie responds to George's plaint. "*Ich ben dertzi tzi fayn,*" or "I am too refined for that." What she wants, she trills, is commitment—"*a finger'l*" ("a ring").

Yiddish troupes have rehearsed such scenes in New York for a hundred years, often in the same upstairs hall of the Hebrew Actors Union's brownstone on East 7th Street, where George and Millie are currently learning their lines. But the actors who perch on stools around the baby grand, learning the chorus of "Beep-Beep, Di Liebe Kimt," these days aren't all aging performers from the Old Country. In the three Yiddish productions that will appear in New York this season, actors in their twenties and thirties will play many of the roles that once went to heavily made-up elders.

Stewart Figa, for instance, just 28, has landed the lead in *Oy Mama!* opposite Shalom's popular Romanian-born star Mary Soreanu. After this week's opening at the refurbished Town Hall, the company will play there for twelve weeks and then launch a multi-city tour. Eleanor Reissa, the coy Millie, is 29; Sandy Levitt, her playboy suitor and Shalom's production supervisor, is 43.

Uptown, at the auditorium of the Central Synagogue on East 55th Street, 29-year-old Ibi Kaufman will play the seductress in next month's American premiere of Isaac Bashevis Singer's *A Shpiel far dem Teivel* (*A Play for the Devil*), with which the Folksbiene Playhouse will celebrate its seventieth year.

Avi Hoffman, 26, is one of five young actors performing at the Norman Thomas Theatre on East 33rd Street, where the late Ben Bonus, the renowned Yiddish star and impresario, presented his final musical cavalcade. The new show, made up of snippets of Yiddish and English songs and dialogue quilted into a historical revue called *The Golden Land*, opens this week for a ten-week run.

New blood: *Figa, Reissa, and Levitt rehearse* Oy Mama!

The newcomers are even infiltrating the venerable Hebrew Actors Union itself. Its meetings begin with both national anthems, "The Star-Spangled Banner" and "Hatikvah." Then come an often fractious business discussion (in Yiddish, of course), a pause for silence for the two or three colleagues who have died since the last session, and finally coffee, cake, and schnapps. Most of the participants have been attending meetings like these for decades—since Second Avenue was called the Jewish Broadway. But now there are members who show up in Adidases and strain to understand the treasurer's report. They're considered the "kids"—anyone under 45 qualifies as youthful in Yiddish theater circles—*di yunge.*

Theirs may be the last generation whose parents—Holocaust survivors, in many cases—speak Yiddish at home. Hoffman didn't become bilingual until he learned English in kindergarten. Shifee Lovitt, 24, the ingenue in last season's musical, *The Jewish Gypsy*, spent summers at a now defunct Yiddish camp in the Catskills. I. W. Firestone, the 43-year-old Folksbiene star who's playing the devil, spoke Yiddish as a Brownsville yeshiva student.

Sustaining the Yiddish theater is not what most of these young actors had in mind when they arrived in New York with theater-arts diplomas from Northwestern, Temple, or SUNY. Yet here they are, drawn by casting calls in *Backstage* or *Variety* to a stubborn art for which Kaddish has been said at least annually for decades. "My dream was to be an actress, period," says Kaufman, who's also worked in what she's learned to call the American theater. "Yiddish was what I fell into." Yet, after four seasons, she confesses, "I've grown akin to people in the Folksbiene. A bunch of meshuga people, but they've stuck with their purpose."

Working in a language most people haven't used for years requires some adaptation. Figa, who arrived from Chicago two years ago and won a secondary role with Shalom, first worked from a transliterated script, and cast veterans helped interpret the instructions of the Yiddish-speaking director during the first weeks of rehearsal.

Figa learned his lines. But they didn't help one night when a colleague missed an entrance. "Stuck on the Yiddish stage alone," he recalls, "I picked up a Havdalah candle and pretended it was a harmonica." Seasoned comic Reizl Bozyk charged to the rescue, "improvising up a storm and *potching* me with her frying pan." The audience barely noticed. Particularly at musicals, spectators are accustomed to a schmaltzier style.

And they always pass judgment. When Firestone played his first villain, he was startled on opening night to be roundly booed. Thereafter, he says, "I

Photograph by Eugene Richards/Magnum.

JOHNNY AND SALLY HAVE GROWN UP. FOR RICHER, NOT POORER.

When Baby Boomers team up together, it's with high hopes and high earning power.

Typically, both partners work, which helps explain why Boomers control almost half of all U.S. disposable income.

One thing they're *not* disposed to is putting off dreams to pay for diapers. By delaying childbirth, they have more time and money to spend on themselves.

And spend it they do. On things high tech and things antique. Things preppy and punk. On second homes and third vacations.

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could gauge my performance by the boos and hisses I got. When they weren't there, I'd feel queasy. You'll hear people muttering *'oy vay'* or telling the punch lines in advance. And you always hear the murmur of translating," since today's theatergoers are made up of both elderly Yiddish-speakers and younger American-born Jews who can follow the plot but miss the jokes. Afterward there are standing ovations, heartfelt *kvelling*. "If I come up to the lobby, people tell me how beautiful and wonderful I am," Kaufman says. "There's some *haimish* connection."

Whether the American theater—or television producers or moviemakers—will find the kids equally wonderful is not yet known. Decades back, a vigorous Yiddish theater supplied the rest of show business with a string of stars, from Paul Muni (born Muni Weisenfreund) and Edward G. Robinson (Emmanuel Goldenberg) to Herschel Bernardi and Molly Picon. But though Streisand scouted the Folksbiene for *Yentl* and Ibi Kaufman has just won a small part in a new film, it is no longer the springboard it was.

Acting in Yiddish theater may even prove a handicap, says Diane Cypkin, a 36-year-old actress and the Yiddish-theater consultant to the Museum of the City of New York. "It's difficult to get an agent or a manager from the American theater to come. It has a kind of stigma that it's not legitimate." And it's hardly the place, she adds, to acquire a cool, De Niro poker face.

Still, there are benefits—foremost among them the chance to act. "I've never had to wait tables," says Reissa, who has supplemented her Yiddish roles singing in a Canada Dry commercial. David Montefiore, a 37-year-old operatic tenor who went from a summer singing Mozart in Rome to a fall playing a rabbi in *The Jewish Gypsy*, adds, "I did over 90 performances—six, sometimes eight a week. We may have performed for 100,000 people. Some excellent Off Broadway theaters can't claim that kind of audience."

And the ambitious Ibi Kaufman, who lists her answering-service number in the Folksbiene playbill, feels that acting in these shows is a mitzvah, an act of Jewish affirmation. "It connects me with everything that used to be and isn't anymore," she says. "This was the language of those who died in the gas chambers," adds Montefiore, "the language they tried to destroy. There is a tremendous pride in that."

The chance to join the union, and thereby its younger affiliate Actors' Equity, is a bonus for actors in Yiddish theater. For years, *di yunge* met with a cool reception from the elders on East 7th Street. Cypkin waited for a couple of seasons until, in the late sixties, the

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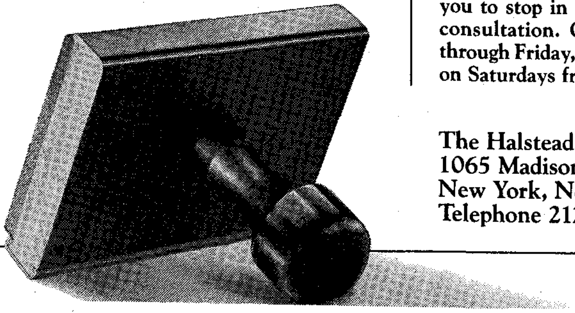

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union deemed her worthy. "I think I was the first new member since Molly Picon," she says. Avi Hoffman, similarly discouraged, showed up at a meeting to argue his case in Yiddish. "They didn't want me. 'If we let young people join,' they said, 'they'll take work away from the older actors.' "

As early as the turn of the century, the union was a proud elite, requiring that hopefuls play the provinces for years before granting them auditions. Voting by secret ballot, members then blackballed most of the applicants. Portly senior citizens played young lovers rather than yield. In Hoffman's first New York job, a 1981 Ben Bonus production, he says, "I was asked to play the part of a 65-year-old man." Bonus, then in his sixties, played the young hero.

Today, almost a quarter of the 50 to 60 active union members (out of a roster of nearly 200) are under 45, and Cypkin (with Hoffman and Sandy Levitt as alternates) has even won election to the executive committee. "The policy is to open wide the doors to talented actors," declares vice-president Michael Michalovic, 64, an acknowledged mentor. "I'm proud of the younger people who've joined us. Yiddish theater should continue and be alive."

Which is another matter, of course. Today's producers already supply some English narration and playbill synopses to breach the language barrier for younger audiences. The Shalom company is introducing City Opera–style subtitles for *Oy Mama!* But how much longer will there be an audience when the majority is already elderly?

"They've been saying Yiddish theater is dying since it was born," says Cypkin. And even if the language becomes entirely unfamiliar, they say, the theater can remain a vital art. "Who understands what opera singers are singing?" argues Kaufman. "But you read the synopsis, and you watch *Madame Butterfly* and you cry."

"It's good, once in a while, to think in mystical terms," says Ben Schechter, the frail manager of the Folksbiene, in a gesture straight out of Sholom Aleichem. "Something will come."

Yiddish-theater supporters would much rather talk about their plans to expand. Shalom producer Raymond Ariel, planning his seventh season, has added a two-week engagement in Los Angeles to his Miami–Fort Lauderdale–Chicago tour, and he intends to produce record albums to sell at the performances. Avi Hoffman and a few cohorts have formed the Jewish Players Caravan to take Yiddish theater to campuses and community centers around the country. The union is planning to establish an acting academy. No one is auditioning for the role of undertaker. ■

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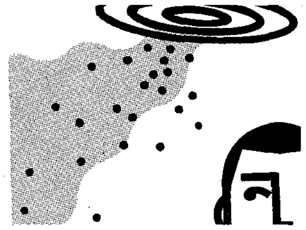
FAST TRACK

AMENITIES

Pumping Ions

PEOPLE WHO EAT AT AU Natural on Second Avenue at 55th Street have noticed a new sign on the door: IONIZED AIR USED HERE. Some are wondering what they're getting with their tofu.

Au Natural says it uses its ionizers to suck cigarette smoke out of the air. But proponents of the process claim it can do a lot more than that. Dr. Charles Wallach, a researcher at the International Bio-Environmental Foundation in California, explains that in ionization special fans pump negative ions into the air, so that pollution particles become negatively charged and drawn toward positively charged filters.



"Stuffy indoor air takes on the same ion ratio as the air near fresh water," he says. Wallach claims that ionized air increases productivity and consumer urge by 10 to 15 percent, and cites foreign studies that contend the air reduces susceptibility to asthma and irritability.

The Food and Drug Administration agrees that ionizers can filter smoke out of the air, but doesn't recognize any other benefits. "They're in no way harmful," says an FDA spokesman, "but we just haven't seen any proof of therapeutic benefits."

Just the same, Chase Manhattan, NBC, and *Newsweek* are among one local distributor's newest clients. (Bionaire ionizers, available in department stores around the city, range from $149 for a desk model to $449 for office-room units.) The staffer who ordered sixteen ionizers for Chase Manhattan's headquarters says they're used primarily in the computer and photocopy rooms. "We use them for our paper-dust problems," he says. But he admits that he, too, has caught ionization fever. "I have one in my office. The air smells like mountain air, and I feel perkier."

JENNIFER ROBERTS

BRIEF LIVES

GIVING MEN THE BRUSH-OFF

STEPHANIE BRUSH'S *Men: An Owner's Manual* is the first how-to guide to advance the theory that men and women do not share the same planet of origin. Despite this, Brush argues, it's not a bad idea to live with a man: "He won't respect you any less in the morning than he does now." The problem is—what kind of man can you *stand*.

Brush doesn't unlock this conundrum, but in 156 pages, she manages through sheer vehemence to distinguish herself from other female humorists who have attempted books of this kind. There *are* helpful hints (in order to deal with the "sports imperative," she suggests turning meals into play-offs). But, basically, all men—even "High-Concept Men" you can summarize in three words—are lemons. Still, you must remove your L'eggs and live with them. Otherwise, you will have to date. And, she writes, "the principal difference between dates and Nazi torture is that Nazi torture took place in the 1940s and was seriously criticized at the Nuremberg trials."

Stephanie Brush may sound like a vamp with long fingernails and a lot of attitude, but when she opens the door of her alpine studio in Greenwich Village, she's wearing a NEUROTIC STATE T-shirt and jeans. No male presence is in sight. Nor any sign that Brush hit the best-seller list nine days before her thirtieth birthday. Instead, you find a humorist with so little self-assurance that her typewriter is borrowed.

All this befits a woman who graduated from high school in Pleasantville with the certainty that she was going to be a writer and an aversion to settling down long enough to write. She studied drama at Northwestern, French at the Sorbonne, and Norwegian at the University of Oregon ("I can still read Ibsen for pleasure, not that anyone would"), but never graduated from anywhere. She backed into writing at *Viva* and *Self. An Owner's Manual* sprang from a *Cosmopolitan* piece on tidy men. In five painless months, she was finished.

Nevertheless, she's still borrowing money ("I have no money, I'm famous for that") from her ex-boyfriend. And she's found that her book is no defense against life.

"I thought the book would be like holding garlic up to vampires, that men wouldn't be able to hurt me," she says. "But now when a guy says something funny and I laugh, he'll go, 'See, we're not all so bad.' Still, I'm optimistic about romance. And being single is a lot better than having to say, 'I'm divorced.' "

JESSE KORNBLUTH

Photograph by Robin Moyer/Gamma-Liaison. Illustrations: top, Guy Billout; left, Anders Wenngren.

CHOW

TALES OF THE TAVERN AT 50

The sheep enclosure that became the Tavern on the Green

SIX THOUSAND RUNNERS devour yogurt and croissants there each year the day before the marathon (which ends just across the road). Phyllis George and John Y. Brown exchanged marital vows in its Terrace Room. The cast party for *Private Lives* was held there last year (Elizabeth Taylor left with a few goodies for her Shih Tzu—avocado-and-shrimp appetizers and a Grand Marnier charlotte). The Tavern on the Green, the splashy New York restaurant that even people from Peoria know about, has just celebrated its fiftieth birthday.

It all began in 1870, when the city's parks commissioners got worried about a flock of sheep. The sheep, who spent their days grazing in Central Park, were packed into a confined space with poor ventilation at night. So Boss Tweed's men built a Victorian Gothic enclosure for the 200 animals (and a shepherd and his family). Twice a day, the shepherd would hold up traffic on the drive to herd his flock across to the Sheep Meadow.

In 1934, Robert Moses sent the sheep off to Brooklyn and hired over a thousand relief workers to convert the sheepfold into a restaurant.

WPA artists provided the designs, and on October 20, 1934, the Tavern on the Green opened to the public—with doormen in top hats, riding boots, and hunting coats, and cigarette girls in court costumes.

Twenty-two years later, Moses decided that a larger parking lot was needed and brought in a few bulldozers to plow through a playground. Angry Upper West Side mothers wheeled their baby carriages in front of Moses's bulldozers and the plans were scotched. The restaurant is still known to its critics as the Tavern on the Parking Lot.

In 1972, restaurateur Warner LeRoy licensed the building from the City of New York. "It's one of the world's greatest locations," says LeRoy. "But the restaurant didn't relate to the park at all. Stables just aren't built with the right kind of windows. There was absolutely no rural feel to the place. So I put the rural back in."

Over the years, LeRoy has created "ancient" beams, built glass pavilions, and brought in stained-glass windows, chandeliers, and a snow machine—"for a little sparkle. Snow simply can't be relied on in New York.

"It's a major spectacle," says LeRoy. "We have fabulous parties. MTV had 3,000 people here. *Saturday Night Fever* had its opening-night party in the restaurant—there was a lot of wild dancing at that one. Sure, it doesn't have the character of your neighborhood café. But it isn't supposed to.

"People are always saying that only out-of-towners eat here, and it's just not true. We have a million customers eating here a year—and half of those people are New Yorkers!" ELLEN HOPKINS

In 1934, the restaurant opened its doors.

PRICES

HERE'S WHAT SOME Halloween items cost around New York these days:

☐ Candy apple at the Jericho Cider Mill (Route 106, Jericho, New York), 75 cents.

☐ Pumpkin with a fourteen-inch diameter at the London Terrace Flower Shop (405 West 23rd Street), $12.

☐ He-man costume at Lamstons (477 Madison Avenue), $5.97.

☐ Pound of candy corn at Sweet Temptation (128 West 57th Street), $3.60.

☐ Gourd at Tony's Greenery (511 Third Avenue), 50 cents.

OVERHEARD

Mother Knows Best

RIDING ON AN M4 MADISON Avenue bus, I found myself seated behind an imperious, well-dressed woman and her twentyish daughter. Although they kept their voices low, I gathered the story. The girl wanted to leave home and live with her boyfriend. The mother was trying to persuade her to wait for marriage.

"What can a marriage license give me that I won't have in an honest, open relationship?" asked the daughter.

"Your own charge plates," said the mother.

The girl thought it over, sighed, and said, "You're right, Mother."

DAVID GORDON

Photographs: top, courtesy of Library Services Department, American Museum of Natural History; bottom, courtesy of New York City Parks Department.

L.A. TELEX

THE GAY BREAKAWAY

ON NOVEMBER 6, WEST Hollywood voters will decide whether to break away from the County of Los Angeles and form a new city that may become the first in America run by a homosexual majority.

West Hollywood is a two-square-mile strip of land squeezed between Hollywood and Beverly Hills. It contains the homosexual area near Beverly Hills; the Fairfax District near Hollywood, home to elderly Jews and young Russian Jewish immigrants; and the chic shops and restaurants that serve the people of Bel-Air and Beverly Hills.

Last winter, Ron Stone, a West Hollywood community leader, became angered by the conservative stand the Los Angeles County Board of Supervisors was taking on zoning and rent control. He decided it was time to form a new city. Stone, who is gay, started a petition drive to put the issue, along with the election of council members for the new city, on the November ballot. "I knew that to succeed we would need the gays and the senior citizens, both of whom are largely renters," Stone says. "So I combined the two and formed a new political coalition."

Another coalition, this one of conservative businessmen and homeowners, quickly organized in opposition. "It's not the gays we're worried about," says businessman Banks Montgomery. "It's the political philosophy of this group we're concerned about."

About half the candidates for the City Council are homosexual. And with estimates of homosexual voting strength running as high as 40 percent, many expect a gay majority to get elected to the City Council if the measure passes. As one leader put it at a gay political breakfast, "Camelot is on the horizon."

JEANIE KASINDORF

WORST BET

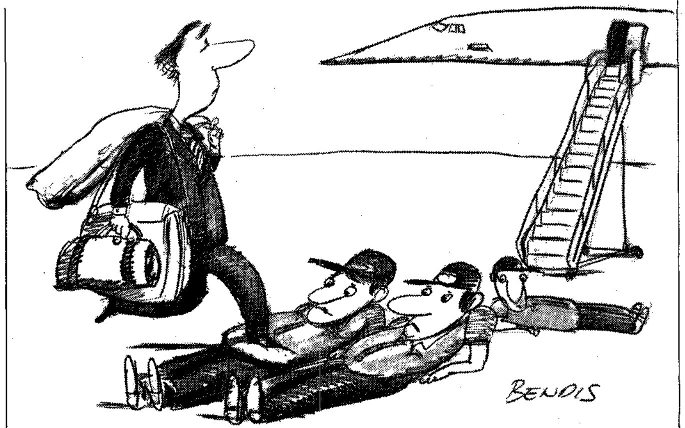
Love for Sale

ROMANTICS WHO FIND IT difficult to string together sentences can now hire a pro to write letters to their loved ones. Sakowitz, the elite Texas-based specialty store, will provide you with the services of "a scribe who will pen personal and meaningful love letters filled with poetry, secret references and special celebrations." And the price is right, too: $7,000 for 52 letters.

J.W.

PARIS POSTCARD

Crise du Concorde



THE CONCORDE IS, OF course, the fastest way to fly from Paris to New York—at least that's what Roy Cohn, Helen Gurley Brown, and 100 or so other passengers thought. But a baggage handlers' strike at Charles de Gaulle Airport not long ago made the experience a less-than-supersonic one.

"We should have known," says Cohn. "When we arrived for the eleven o'clock flight, they said we'd have to carry our own bags because the handlers were on a 'slowdown.' " The tempers of passengers like Virgil Sherrill, the Prudential-Bache vice-chairman, and Johnny Miller, the golfer, did not improve when Air France added that the flight, which costs $2,122 one way, would take off an hour and a half late.

The engines did start up at 12:30—and promptly shut down. "The baggage handlers, resenting the fact that you carried your own suitcases, have placed themselves in front of the plane," said the captain. Some 40 men were lying in front of the aircraft, or relaxing by its wheels and engines. An Arab passenger paced the aisles muttering, "At this point, in my country we cut off their hands at the wrists."

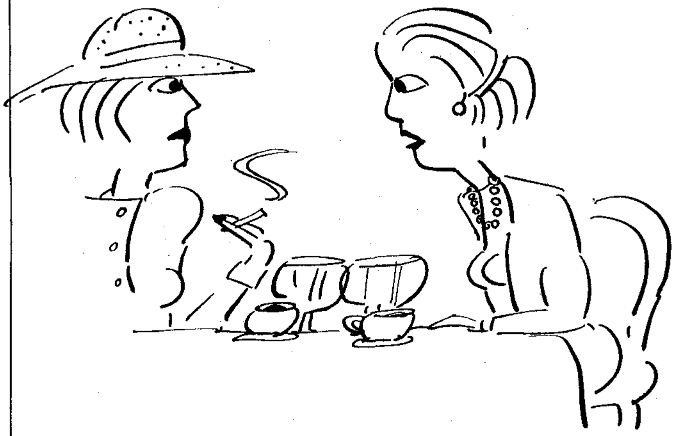
Cohn got off and contacted Evan Galbraith, the American ambassador to France. Two police cars arrived. The gendarmes surveyed the scene—and drove off. At 4 P.M., the passengers were told to disembark, and their bags were dumped out, untagged. "It was bedlam," says Brown. "A Kentuckian pleaded, 'You have to get me back. The queen of England is visiting my horse farm.' "

The passengers were then told that the flight was canceled and that Concorde was booked for the next week. "We were left standing around like a bunch of helpless fools," says Cohn.

An Air France spokesman told *New York* that the affair had been "an unpleasant situation."

SHARON CHURCHER

PEN & PENCIL



"After George and I got married, I found he had lied about his age. He's only 70."

ANTHONY HADEN-GUEST

Illustration by Keith Bendis.

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RUTH RECOMMENDS

BY RUTH GILBERT

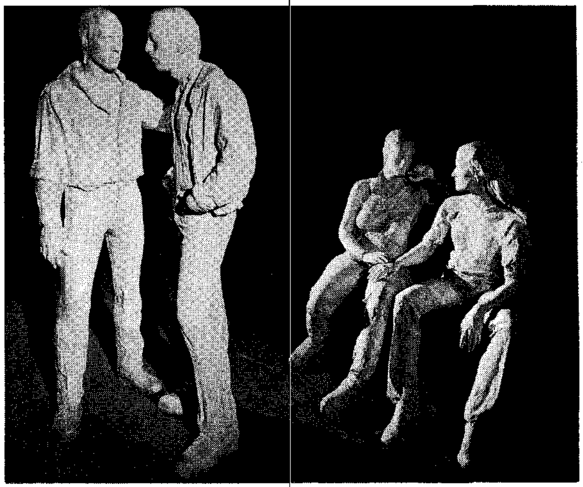
Give My Regards to Broad Street, *by and with Paul McCartney (*the *Paul McCartney), opens October 26 at the Gotham, Criterion, and other theaters.*

'HAARLEM NOCTURNE'

There's Ellia English high in the air. André De Shields conceived, co-directed, and stars in this Broadway cabaret revue starting previews at the Latin Quarter October 30.

'SIX IN BRONZE'

An exhibition of bronze sculptures by well-known artists, including George Segal (whose Gay Liberation *is pictured), is at the Brooklyn Museum from October 26 through January 6, 1985.*

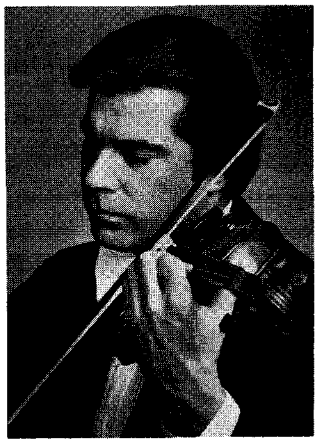


'CHOOSE ME'

Keith Carradine (whose character has a shadowy past) stars with Geneviève Bujold in a film about emotional politics, radio talk shows, marriage, and, of course, sex. It opens November 1 at the Coronet.

CHAKA KHAN

Khan is known for her sultry, sensual style of entertaining. She's in concert October 26 at 8 p.m., at Radio City Music Hall.



NEW YORK PHILHARMONIC

Violinist Elmar Oliveira is a soloist in a program conducted by Myung-Whun Chung that features a Tchaikovsky concerto. The concert is at Avery Fisher Hall October 25, 26, 27, and 30.

Photographs: top left, Kenn Duncan; top right, Collection Mildred Andrews Fund; bottom right, Henry Grossman.

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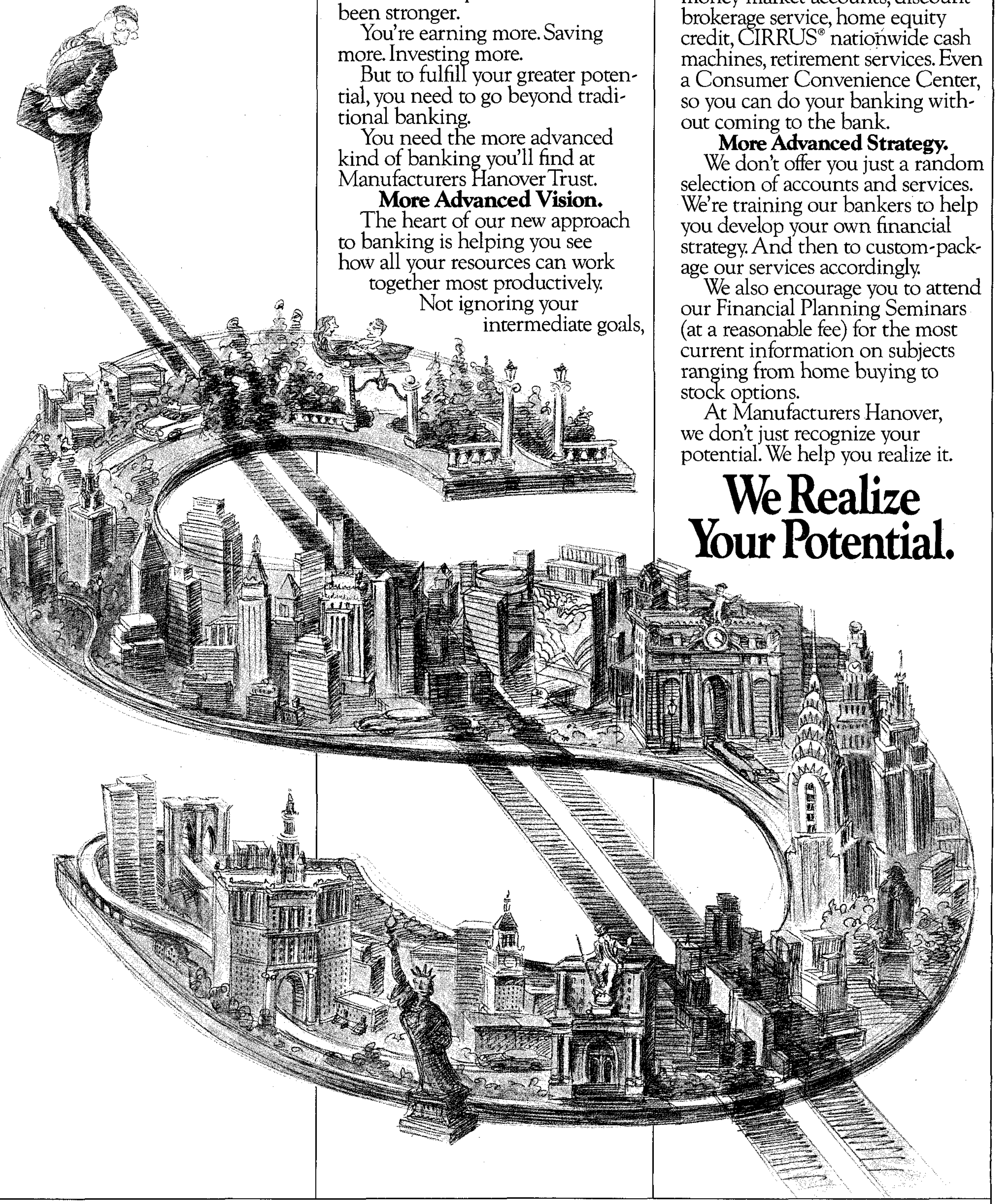

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UNANSWERED PRAYERS

By

JULIE BAUMGOLD

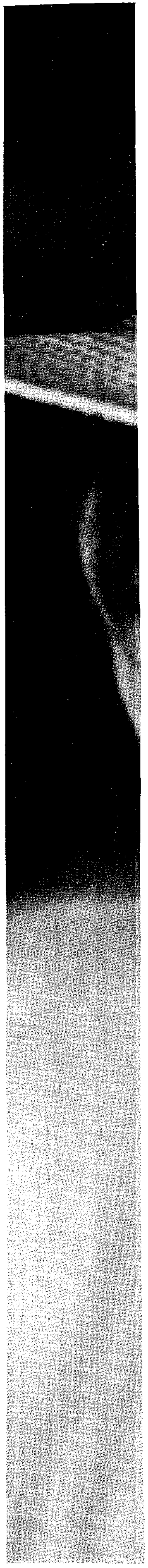
INSIDE MORTIMER'S ON THE DAY OF TRUMAN Capote's New York memorial service, two small segments of society were in tumult. In the side room, C. Z. Guest was holding a luncheon for 24 of Truman's good friends—Katharine Graham (for whom he had given the Black and White Ball), Joanne Carson, Rose and Bill Styron, his producer, Lester Persky, Judy Green, Joe Fox, Alvin Dewey, the investigator of *In Cold Blood,* his lawyer, Alan U. Schwartz, and some of the Sagaponack friends. Inexplicably, this group was scrunched uncomfortably into the dark area next to the kitchen. The whole center of the room was peculiarly empty, and as far from them as possible, at a long table by the window, Jan Cushing Olympitis, whom Capote once described as "a cat with a cold," was holding her own, smaller, rival Truman Capote lunch with his newer friends. Here were the companions of his night world and members of the Warhol group, among them Kate Harrington, the young woman Capote had loved as a daughter.

"We were the ones he *really* loved," Jan was saying while Mrs. Guest managed to pretend her friends were really quite alone in the room. The two factions, each with its own standing in Capote's life, looked at each other across the gap, few crossing over to lightly sideswipe the cheeks of their chums before scuttling back in loyalty to the rival blonde queen. Meanwhile, in the main room of Mortimer's, one of Capote's last lovers, the father and ex-husband of two women at Jan's table, sat uninvited and unwelcome.

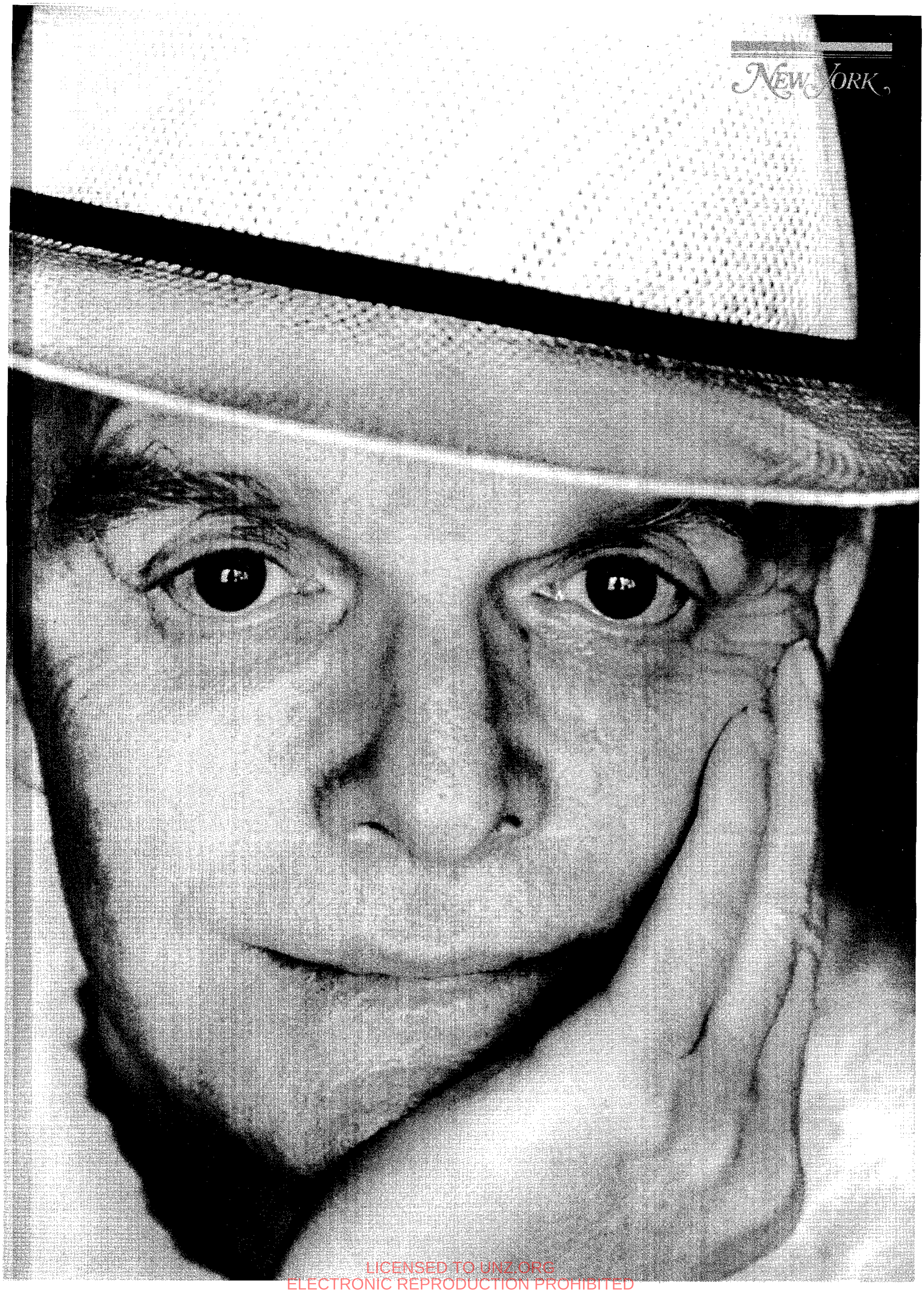
Some of the New York contingent were angry at one of the

"For the last two years, he fought to stay alive," says a friend. "He was kicking his feet to stay above water."

The Death and Life of Truman Capote



Photograph © 1984 by Jill Krementz.


New York

With Katharine Graham at the Black and White Ball, 1966.

California contingent, each competing to say who loved him hardest and helped him most. Jack Dunphy, his companion of 36 years and heir, had left the service and stayed wisely private. He removed himself, as he always did, from these people he considered "exaggeratedly immature, without much talent," and returned to the beach where he lived, with the ashes of Truman Capote in a hollowed-out book on his mantelpiece.

From both ends of the room, you could hear Truman's friends imitating his voice as they told stories from his good days. There were women who had loved him so much they hadn't wanted to share him, and so there were rivalries and jealousies among these later women as there had been among the earlier ones and among the boyfriends. There were women who had used him for his fame and some he had used. These were those who had courted him, as he had courted the earlier, grander ones, like Babe Paley. And those like Kate and Joanne, one in white, one in black, to whom he had been a mentor, teaching each of them to share his taste in different eras and taking care of them. There was one man in the restaurant who they said had physically abused him, and many who had stayed away and disappeared long ago from his life when he became sloppy in his dress and wobbly on his feet, told their secrets, and brought his careless men into their careful homes. There were those whose talent he encouraged and those who had taken care of him when he collapsed in their houses both grand and simple and those who drove him around, who took him to and from hospitals and drying-out clinics and extricated him from one disaster after another and felt relieved when he would go to the Coast, because then the California people would take over for a while.

The life of an artist had been reduced to this clatter of forks, this last group so fractured and diminished. Except for C. Z. Guest and Katharine Graham, all the stately women were gone. The powerful men were gone, too. In fact, the whole core of the 540 who had rushed to his ball were absent from the day and his life, the result of his social suicide when he published "La Côte Basque 1965" nine years ago. None of *Answered Prayers* had been read at the tribute. But there were readings from *Other Voices, Other Rooms, The Grass Harp, Breakfast at Tiffany's,* and *In Cold Blood,* the beautiful Capote words that were the other truth of this day and this man.

It was not hard to imagine the small figure of Truman Capote in this social landscape, his sensibility always too finely stretched and vibrating, standing in the empty space watching these segments of his life, his felt hat pulled down, his cardigan buttoned, his tongue jammed into the side of his mouth. He would run his finger over his eyebrow as he did in a healthy period when he was enjoying himself, finding it all "hiiiiiiilarious," perhaps singing one favorite song that the Old Guard had refused to play at the service—"It's my party, and I'll cry if I want to"—his scarf flying out as he twirled from one side to the other on his little feet in pure malicious delight in a ruckus.

Over the afternoon, in the minds of those who knew, hung the last lie, the secret they had begun to suspect, for searches had already been made, that there was no *Answered Prayers*—not a word—except for the four chapters that *Es-*

HE HAD TASTED A RENOWNED social power, says Norman Mailer. "His talent was his friend. His achievement was his social life."

Photograph by Henry Grossman, *Life* magazine © 1970 Time Inc.

quire had published. It was a secret that, if ultimately true, Capote had successfully kept from Gerald Clarke, his biographer for nine years; Joe Fox, his editor since *In Cold Blood;* and his lawyer and literary executor, Alan Schwartz, all of whom had believed the masterwork existed in some form. And so they searched, trying to find a secret drawer in a Chippendale chest, under cabinets, even getting Dunphy to open the trunk of a Buick. For over the last sixteen years, Capote had said he was working. He had given two friends an outline. He had discussed the missing portions in tempting detail, even promising to bring them to various lunches, though he never did. Whenever Fox and Schwartz would meet, they would have this exchange:

"Has he shown it to you?"

"No, has he shown it to *you?*"

"Wouldn't he have shown it to *me?*" says Jack Dunphy. "Truman showed what he did, but *tout de suite!* He had to run down the road with it. Don't you think he would have told me? He was a great conjurer."

Where is *Answered Prayers*? "It's *in* him," says Dunphy.

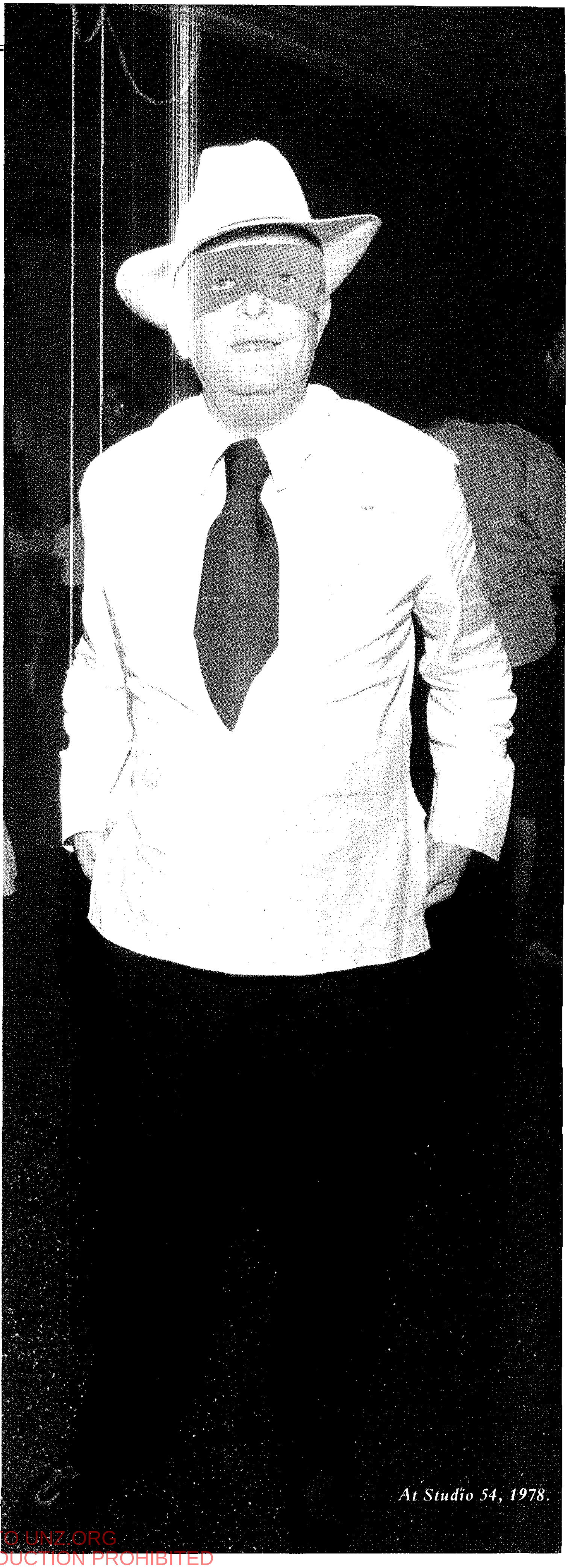
Well then, what was he doing for the last twelve years when he would go into his house and say he was working?

"He was reading magazines. He was a magazine addict," says Dunphy. But how could *they* know, those capitalists and entrepreneurs who were "minding the store." "They don't see backstage."

As much as he led people on, Capote tried to give clues. Years ago in Palm Springs, Truman had shown Frank Perry a large stack of pages on his typewriter, indicating they were 400 pages of *Answered Prayers.* When Perry was alone in the room, he went to the pile and found "to my horror," he says, that only the first five pages were typed, the rest blank. At one time, Capote planted a false story in Aileen Mehle's "Suzy" column, saying that all his manuscripts had been lost in a flood at Gloria Vanderbilt's house. He told others that one of his lovers had stolen parts of *Answered Prayers,* but when Alan Schwartz investigated, he decided that the man did not have them. There is always the possibility that they were rewritten out of existence in Capote's obsession with getting his work perfect, though he did not throw away his drafts. Indeed, cartons and stacks of manuscripts had been carried away and sorted.

IN THE INTRODUCTION TO HIS LAST COLLECTION, *Music for Chameleons,* Capote wrote about the techniques he would be using for *Answered Prayers.* He did a lot of writing about his writing and his plans to rewrite the book, speeding up the effects, using all his craft. He would practice by writing exercises, combining in a single form all he knew from other genres, setting himself center stage in this "grim gamble." Norman Mailer finds this "a distress call. I made mine early with *Advertisements for Myself.* It was his bad luck it hit him late, when he felt his powers were fading. He loved writing so much and had such pride of offering nothing but his best," says Mailer, "that when he could no longer deliver he lost much of his desire to live." Capote's old antagonist Gore Vidal called his death, at 59, "a wise career choice." "I'd say," says Mailer, "it was an inevitable career choice. He had more pride than any writer I know. His achievement was to go as far as he went, and it was asking too much of him to be the wise curator of his talent."

Whatever sort of curator he was of his talent, Capote was a poor caretaker of his body. He would cure it to abuse it. He would swim laps, go to gyms; he would go or be carried off to clinics and hospitals, consult doctors; and then he'd sabotage everything. "He had a talent for putting himself in harm's way," Schwartz said at his memorial. "I was involved with him in many heartrending [episodes], but he always got up



At Studio 54, 1978.

Photograph by Ron Galella.

and threw himself into the fray." At various times, Capote was reported to have throat polyps, prostate problems, a tic douloureux. He did have liver disease, epilepsy, emphysema, and phlebitis, but his hard little body, as stubborn and solid as the bulldogs he collected, kept mending, and his will did the rest. "He could rejuvenate faster than anyone I knew," says a doctor who treated him. "For the last two years, he fought to stay alive. He was kicking his feet to stay above water, not like before, when you felt he was going straight for a nosedive," says Kate Harrington. His death came when he was drinking less, when the turbulent companions were gone, and when he was fighting phlebitis, the disease that frightened him as nothing physical had before. In the last few years, he would have stints when he was spartan, during *Music for Chameleons* and for months last winter and spring, though he had been drinking again over the summer. It was a bad summer. Quite typically, this June he fled his last drying-out place, checking out of Chit-Chat Farms after only five days, paying $600 for a limousine to get him home quick.

"He'd be rueful," says a friend, "but he denied his problem—'It has nothing to do with drinking. It's just bad luck.' He'd take Antabuse and drink right through it."

ALL HIS LIFE, TRUMAN CAPOTE KNEW HOW to seduce, the way certain small children (like the child in his story "Miriam") do. He was full of wiles and guile, talking low so you couldn't lean back in your seat with him as he told one of his stories, usually something dreadful about someone impeccable. He loved to shock. The mother of two famous sisters had called her daughters "whores" during one of their screaming fights. The penis of one famous writer was actually "a cross between a dimple and a bellybutton." He had his network of informants and the classic gossip's desire to know it all. In the days when he cared, he was not above asking one editor who on her staff was having affairs. He saw through social poses because, somehow, he knew all worlds, from his underground of pimps, druggies, and whores to the now aging stories from the days of his high life.

Capote was perverse in all things. Though his public mannerisms were effeminate, there was a masculine, almost sexy core to this man who knew himself so well and presented his outrageousness boldly and with calculation. Intensely competitive as he was, and jealous of all his turfs, he was yet a fierce protector of other writers' talent. He was proud of Jack Dunphy's writing all his life. And though he wrote cruelly about a minimally disguised Tennessee Williams in *Answered Prayers,* he dedicated *Music for Chameleons* to him in a low period of Williams's career.

He told women of a certain age to keep to one look, and that way they would never age. He told his women how to dress, what makeup to wear, what to see or read, who to love. He waited at their hairdressers, waited in their libraries. Wear glasses and low heels in reptile, he said to one, happily wasting his writer's eye. He took care of them, moving them into new houses, sending them to Norman Orentreich for their skin, running their lives as he had when he tried to launch Lee Radziwill as an actress in *Laura,* or to set up a house-opening business for his cleaning lady. After he gave a reading to a fashionable audience at the Newhouse Theater, Lester Persky found him in his dressing room cackling away with his cleaning woman and her four friends. When Katharine Graham was nervous about traveling with him without having read all his work, he marked a collection for her of what she should read. He assured her she'd be all right in a more social world than she was used to at the time. Aileen Mehle remembers that when she stayed with him once in Palm Springs "he treated me as though I were a little doll. He tucked me in bed and told me bedtime stories and gave me a bit of *Answered Prayers* to read."

"He was my mentor," says Kate Harrington. "With all his *enfant terrible* behavior, with me he was not that way. He protected me at Studio 54. He taught me what to read, took me on shopping sprees, asking, 'Do you think this is pretty? Isn't this chic?' We went looking at pictures, and he taught me to observe. At the end of parties, he would sit on my bed and say, 'What did you see?' He taught me how to talk. I'd say, 'I'm taking a bath,' and he would say, 'You're not taking a bath, you're *bathing.*' " He made sure she kept out of the sun, having her paged on one California trip whenever she sneaked out to the pool. He had Avedon photograph her for her fourteenth birthday, and gave her pearls from Tiffany for her high-school graduation: "The real thing, for the real thing," he wrote. But as she grew, he changed, and she found herself having to take care of him these last years.

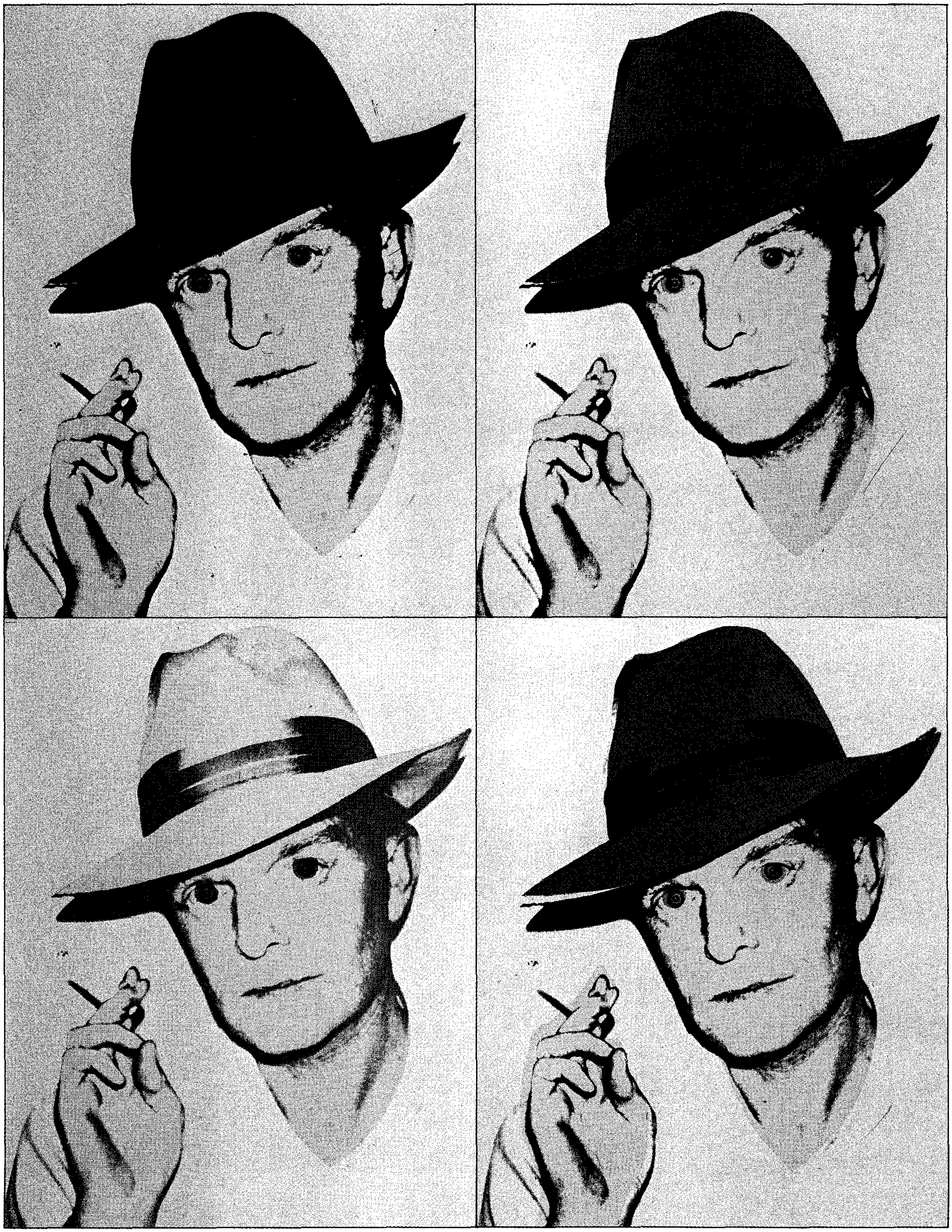
All Capote's friends geared up for him, for he was the best company, not only for the women but for the night people too. Once, he went over to a little gay kid at Studio 54, as thin as a sparrow, and just put his arms around him and held him. The husbands and the big businessmen were comfortable with him, as attracted to the stories and gossip as were their wives. Before the break, William Paley used to call Capote "Tru-boy," and he could be seen sitting parked in front of CBS in Paley's car, waiting for him. Robert O. Anderson, the chairman of Atlantic Richfield, once sent Truman in his private plane to his Mexican house and then took the plane away so Truman would be forced to write. For all of them, Truman always went a bit further: going along 49th Street to find a new shop for his barber, giving a *People* writer copies of his books and driving her all the way to the expressway so she wouldn't get lost, dropping off pies and a quilt at the summer house of Jill Krementz and Kurt Vonnegut, befriending and supporting the family of a lover during and after their affair.

He loved people who were "slightly *manqué,*" and he loved pranks and mischief. The first time he met Leo Lerman, he jumped on Lerman's back and said, "Give me a piggyback." He'd call Krementz and imitate a telephone repairman. When Aileen Mehle was going to London, he hurt her by lying about her and a British banker. "I knew you were going there, and I thought it would be fun if we stirred up the pot," he told her later. When he first met one of his later women, she told him she was seeing an analyst he had once gone to. Capote had her go in for her next appointment and say, "Doctor, I'm so happy. I've finally found the man for me. He's warm and stable and everything you told me to look for." A very nervous nurse came in just then to announce that Mrs. X's fiancé was in the waiting room. At that point, Truman burst in, pulling her away, saying, "Darling, you were so quiet when you got out of bed this morning I didn't hear you go." And, laughing, out they ran to lunch at Quo Vadis. "He went from an imp to a gremlin. From something adorable and sweet to hold in your hand to almost a rocklike creature," says a friend.

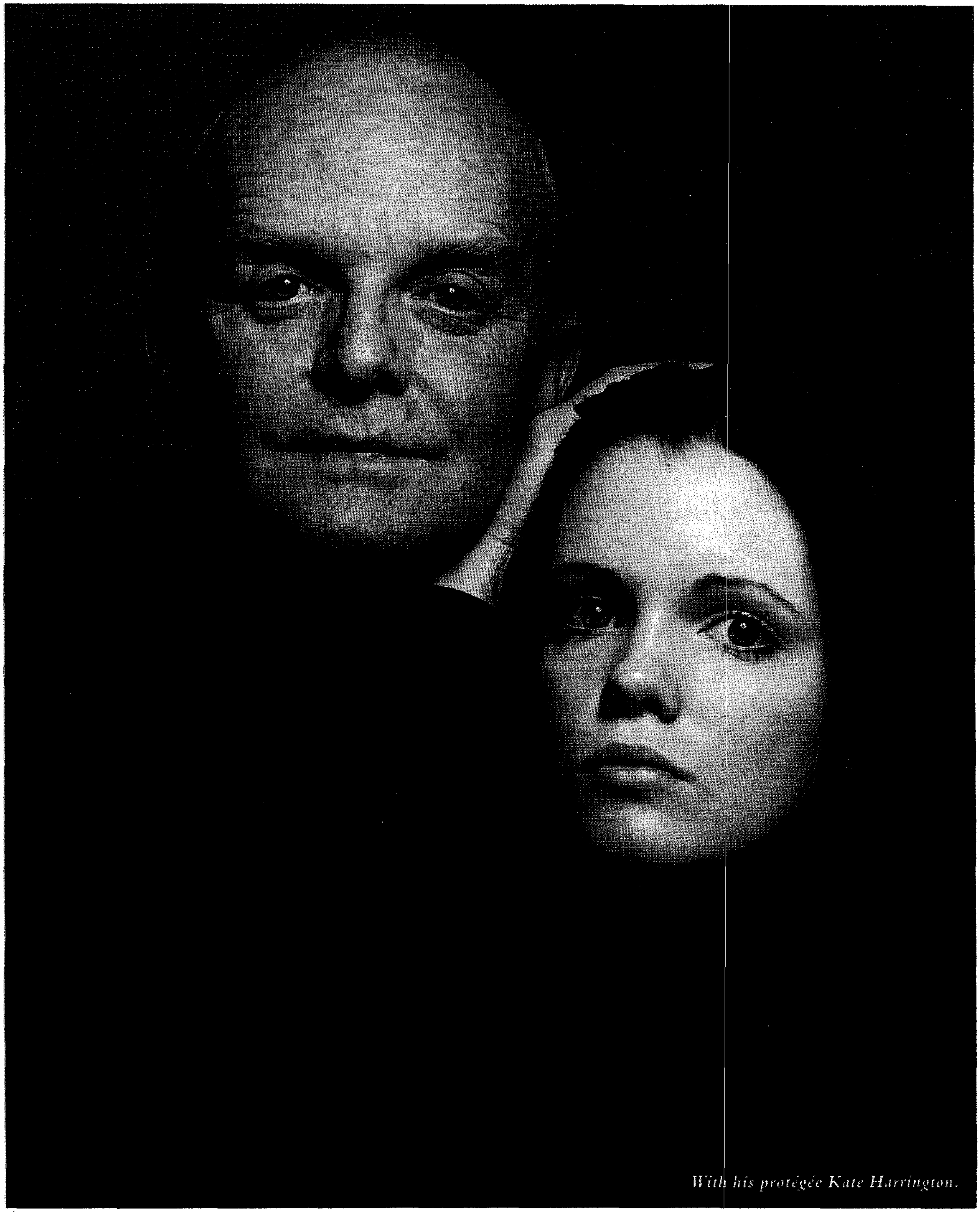
TRUMAN CAPOTE'S BEST YEARS ENDED IN THE seventies. The mid- to late seventies were very hard times. Then began the desertion of friends, and the feuds with Jacqueline Susann, Gore Vidal, and Lee Radziwill. The collapses, with Capote limp on a stretcher, increased then, too, building to four in two months of 1981. In 1977, he had walked onstage at Towson State University in Maryland announcing he was an alcoholic.

He told a writer about his childhood in Alabama, when he lived with his maiden aunts and an uncle who drank (they

Portraits by Andy Warhol © 1979.



ALL HIS LIFE HE KNEW HOW TO SEDUCE, the way certain small children do.



With his protégée Kate Harrington.

"HE WAS MY MENTOR. HE PROTECTED me at Studio 54. He taught me what to read...took me on shopping sprees."

Photograph by Skrebneski.

were actually his mother's cousins). There was liquor set up in the library. He would talk to his uncle, and when his back was turned, he would drink until he was drunk by the time dinner was called. His aunts would look at him and say, "Truman, we don't understand you. All day you are a monster, and at night, you're so docile and sweet."

"I'd give him a tomato juice," says Judy Green, "and he'd put vodka in it. He'd have one or two openly, but then I'd go out of the room and he'd be up and back at the bar fast." Jan Olympitis would take him home at ten, and call up the U.N. Plaza concierge, who would tell her Mr. Capote had just gone out. He was known in the bars of 49th Street, where he'd have three doubles at once, drink them in fifteen minutes, and leave. He convinced one friend he was not "a chemical alcoholic but a psychological one." Patrick Shields, the director of Le Club, remembers a dinner with Capote and Tennessee Williams, one of those nights when the language sang, when both were trying so hard not to drink. "Tennessee would look at me and will me with his eyes to pick up the bottle and fill his glass. People like Truman and Tennessee were only alive because of the assertion of their wills. They reach a point where the will does not work anymore, and sort of expire."

At the theater with Lee Radziwill in 1969.

"THE OBVIOUS ANSWER," HE told Stanley Siegel, "is that eventually I'll kill myself without meaning to."

There are those who remember Capote's 1978 interview with Stanley Siegel as an example of just how self-destructive he was, to have gone on television drunk and drugged, his upper lip sweating, slurring his half-finished sentences, so that Siegel was obliged to ask him if he wanted to quit before the second question. But what was remarkable about that interview was the bravery and self-understanding that Capote displayed. He performed almost in a trance, too tired and drugged to lie. He had said he was going to show up, and he did, even though he hadn't slept in two days, and he tried very hard to finish the program, answering everything despite the level of some of the questions. He was cut after seventeen minutes.

"My life is so strange—it's not like anybody else's," he tells Siegel.

"You have had this history of alcoholism," says Siegel.

"Oh, my God, alcoholism is the least of it. That's the joker in the cards. My problem was never drinking. [It was] taking different kinds of drugs, but not things that other people would consider drugs."

"But the combination of drugs and alcohol," says Siegel.

"I put them together like some sort of cocktail. . . . I think that anybody that starts to do that thing, you know, they get into a kind of pattern of doing. I mean, you start by doing one thing and then you start by doing another thing because you put the two things together."

"You've been doing it lately?" Stanley asks.

"I've been doing it for twenty years."

Siegel asks why.

"I can tell you in exactly one word: anxiety."

About what?

"I don't know. I think certain people have a feeling of anxiety. A lot of analysts call it 'free-floating anxiety.' . . . You know it doesn't mean anything, but it's always there, and I don't know what it is. . . . I know people who do fantastic things because of anxiety."

"It began a long time ago?"

"It began because I . . . because my mother. It was all very simple. My mother was a very beautiful girl and only seventeen years old, and she used to lock me in these rooms all the time, and I developed this fantastic anxiety that no analyst has ever been able to . . ."

"Unlock?" says Stanley. "Are you anxious now?"

"I'm pretty anxious about this new book of mine [*Answered Prayers*] . . . really a great sense of anxiety about it," he says and then draws back. "On the other hand, most people who have free-floating anxiety . . . it really has to do with some kind of emotional relationship or something to do with their work. Well, I don't have that at all. I couldn't care less." Siegel asks if he is writing now.

"Yeah, it's almost finished," says Truman. Later, he says, "There's something about me that just got out of it. . . . Somebody like me, you really never get through it really to . . . there's just something that's going through your sensibility. It just doesn't work."

"Is it biochemical?"

"It's just something. It's also the reason why you work and create and do something, but it's an awfully high price to pay."

Siegel asks what will happen if Capote can't overcome his problem and says he is sure Capote has thought about it.

"*Well,* you know, I do fret," says Capote, "months and months and months and my writing and everything, but the obvious answer is that eventually I'll kill myself without meaning to."

"Like Marilyn Monroe, for example?" asks Siegel.

"Well, you see . . . it's a really interesting thing, because Monty Clift and Marilyn and I were all great friends. I don't know what it is . . . a particular kind of sensibility."

Siegel wants to know if he could reverse the process.

"Well," says Truman, "I've been in practically every hospital in America you can think of. I don't know. Maybe yes, maybe no. I'm not dishonest about it."

FRIENDS TRIED TO HELP BY RECOMMENDING analysts. Years ago, Jack Dunphy's wife, Joan McCracken, told Dunphy that Truman was "very insecure." "Who isn't insecure?" says Dunphy. "Analysts were a waste of time and money. He'd start to duel with them, and he was always brighter." Friends checked him in and out of Silver Hill, Riggs, Hazelden, Smithers, and various emergency rooms. When he had bad times, "he was forgiven because you always knew that in a month he'd be back in the

Photograph by Ron Galella.

hospital," says a friend. He was well known to the staff of Southampton Hospital. John Scanlon, there in June of 1982 after a heart attack, remembers Truman being brought in in a straitjacket. The next morning, Scanlon looked out, and there on the misty green lawn was Capote, hiding behind a bush with his sneakers in his hand, pursued by huge female attendants. Later, he saw Capote tied to the bed, a small swollen lump with only his sunglasses showing.

"When he was drinking or on drugs, there was not much you could do," one friend says. "Shake him. Scream at him. I tried, but when one thing stopped, another would start. He could have died a year ago or a year from now."

"I remember sitting on his bed and saying, 'Why are you doing this to yourself?' " says Kate Harrington. "Then he'd 'fall' twice a year. And finally, when I was seventeen, I said, 'Isn't it enough that you have me? I'd be heartbroken if you died.' 'Well, *of course* you would,' he said."

At one dinner in the late seventies at Lester Persky's apartment with two friends, Persky, a kind and true friend of Truman's, decided to talk to him "like a Jewish mother." For 40 minutes, he told Capote his forebodings. "The friends' jaws fell slack. Truman took it and was very quiet. He stopped then for a few months."

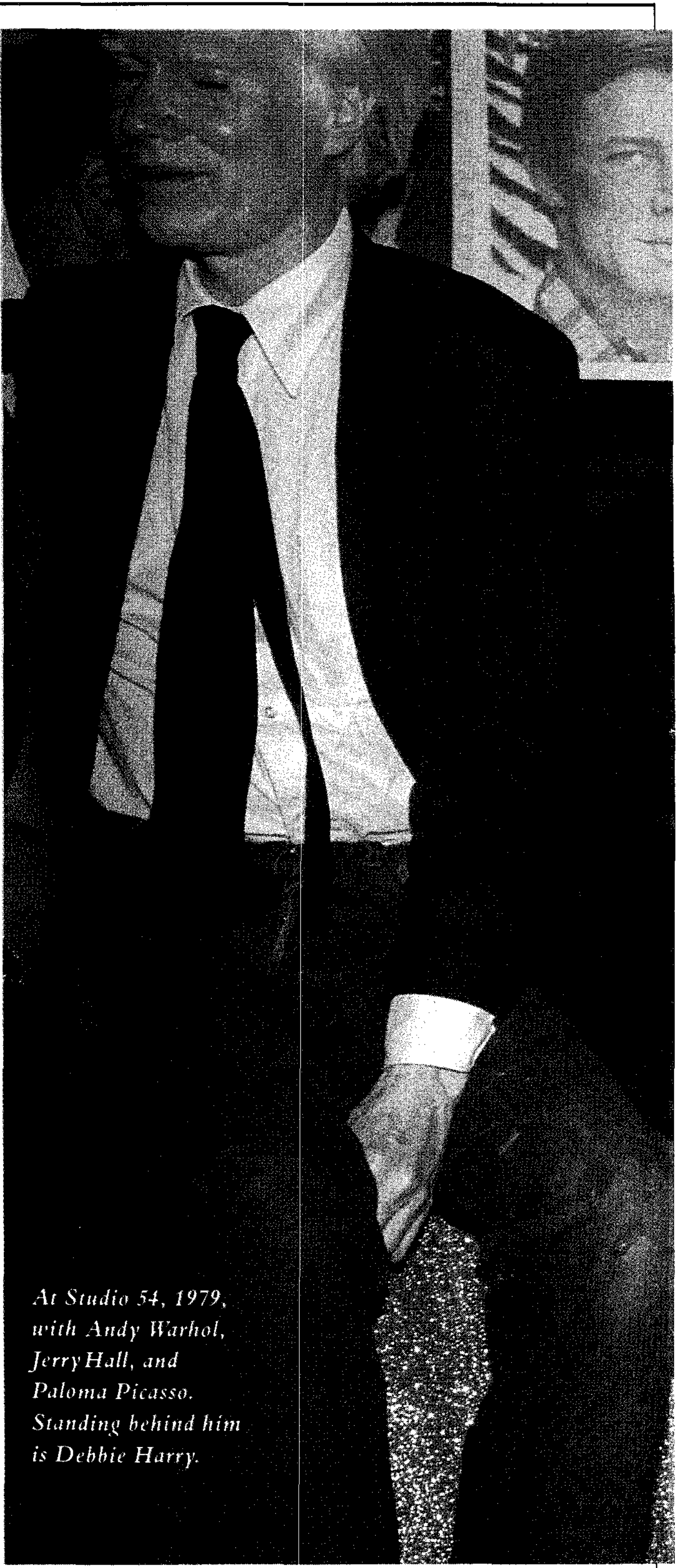
"His battle was much more difficult because of his cross-addiction to a spectacular panoply of other drugs," wrote a man who lived with him at this time. "When the shakes became untameable through use of alcohol, he moved to downers to stop them and to sleep without the nightmares. Then, to offset the lethargy... he went to uppers. Later, cocaine was added to the already dangerous equation.

"Truman used hospitals quite effectively.... Indeed, at first, he wanted to get truly well. In the latter stages they merely served as 3 day emergency rooms. Which didn't serve cocaine. He could get that only from his 'friends.'

"His addiction was more difficult to treat than most, since he was what is called a 'protected addict.' That is, he had almost unlimited resources to acquire alcohol and other drugs... to avoid well-meaning but critical friends, as well as acquire... sycophants... who abetted his spiral to death."

CAPOTE KNEW ALMOST TOO MUCH ABOUT medicine. He had doctors all over, and since he really was sick and anxious, whenever he walked in, the prescription pads came out. When he died, the coroner found his death complicated by multiple-drug intoxication. He'd taken pills for sleep, anxiety, leg pains, and epileptic seizures. He was always bragging that he knew how much he could take. Once, he said that Sunny von Bulow had sent him a book about recreational drugs: "It describes the maximum dose you can take safely, and it was definitely accurate about every drug I've taken." One day, Gerald Clarke had lunch with him at Bobby Van's when he was waiting for a delivery of sleeping pills. He held up a new violet pill and said, "Aren't these the most beautiful pills you've ever seen? They let me sleep four hours at a time, which I've never been able to do."

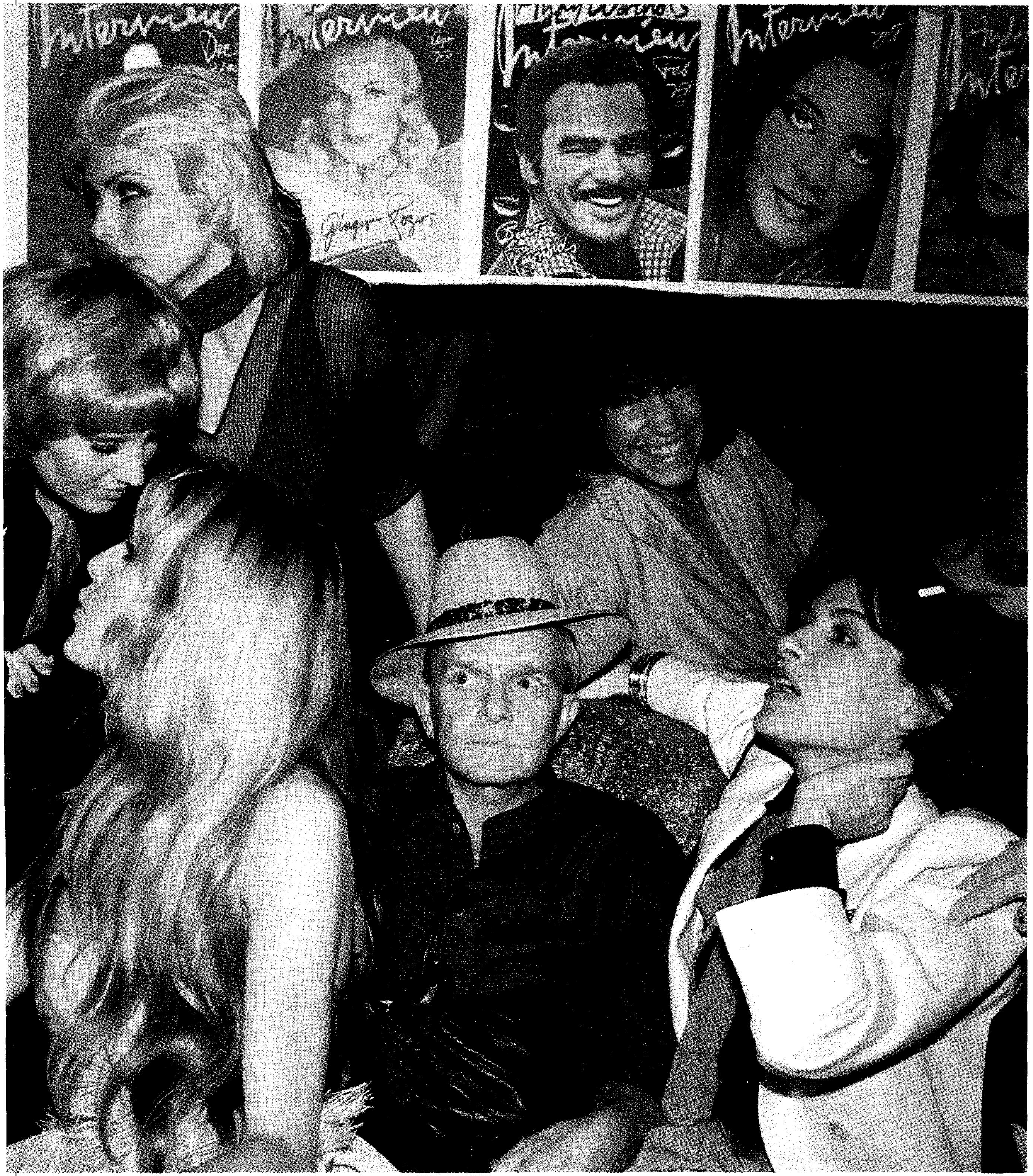
It is, of course, presumptuous to go beyond Capote's own words to explain why this happened. Even Jack Dunphy says he does not know. "Fame? Success?" Capote had blamed his childhood, he blamed envy, saying, "People simply cannot endure success over too long a period of time. It has to be destroyed." Certainly, there were external events that hurt him. Some friends, like Phyllis Cerf Wagner, saw his bad times beginning in 1965 with the pain he felt at the execution of the killers of *In Cold Blood.* Ten years later, he was rejected by some of his social friends—in Aileen Mehle's words, "he shot himself in the heart. He went from the pinnacle to the pits." For, as Mailer says, he had tasted a renowned social



At Studio 54, 1979, with Andy Warhol, Jerry Hall, and Paloma Picasso. Standing behind him is Debbie Harry.

HE COULD SLIDE INTO AND out of life with the Warhol people, where fame is quick as a photograph and the night rolls on and on.

Photograph by Sonia Moskowitz.



power. "No one came near it, and he was probably prouder of that. It was harder to do than was the writing for him. His talent was his friend. His achievement was his social life."

It hurt Capote to lose the friendship of the Paleys. He had been at their house every weekend since Babe's daughter Amanda Burden was a girl, up until "the dread book," as she calls it. Babe was his "Bobolink." "He'd been her closest confidant for eighteen or twenty years, part of the fabric of her life," says Amanda. "When she saw him later in a restaurant, he was invisible to her. Then he seemed to disappear and begin his serious drug life." Mailer thinks that "La Côte Basque" may have been Capote's deliberate effort to free himself. "Either I grovel at their feet, or I get down to real work," though Judy Green says Capote told her he believed he was giving "immortality" to those he wrote about, and they would, of course, understand. Liz Smith even went so far as to suggest that Capote died of a heart broken by Lee Radziwill's refusal to testify for him in Gore Vidal's lawsuit five years ago, an assumption so embarrassing to Radziwill that she stayed away from his memorial because of it.

Capote's immediate young fame, however desired, was something he always had to deal with. In lulls, the celebrity absorbed his creativity. There was always the dangerous appeal of the verge, sliding into and out of life with the Warhol people, where fame is quick as a photograph and the night rolls on and on. One of the saddest sentences ever written about Capote probably made him the happiest. "In November of 1966, when it all came to a head, the art of the novel was 388 years old and the American system of party-giving was 345," *Esquire* wrote after the Black and White Ball for Kay Graham. "Neither will ever be the same, and all because of one man who managed to become a master at both."

He felt vacant, he needed a family, he had no bourgeois core, he was not hard-thinking, not intellectual enough—he'd lost his looks, his various friends would say. But does anyone really have to go beyond the vision of a writer with a book in his mind that he could not write?

"The pain was always there inside him," says Kate Harrington. "He told me how he saw five things at once and how exhausting it was—a flooding, constantly. Others saw one or two levels, so his writing was his way of getting it out." When he could no longer write as he wanted, he was left with what he called his "dark madness" and the remedies.

"I always felt he brought out something that made you want to hug him, and at the same time, he wanted you to be scathing," says Kate. "Even the first time I met this sweet little man, he had something hurt. When I saw him give a lecture, he came onstage and they laughed and I thought, 'This is what his whole life has been like.' Maybe it's how he became so scathing."

Some blamed his later companions. Just as some men seem to keep marrying the same woman, Capote seemed to be trying to find Jack Dunphy again in the men—sometimes married, usually Irish—with whom he would stay for years. But there was something wrong with them and Truman together. It was said they mistreated him, made him suffer, and brought out his worst. Like Truman, they drank. Once, Capote passed out and fell from a bed he was sharing with one of them. When another man discovered Truman lying on the floor, he said, "Why didn't you help him or call me?" The man said, "What do you want? I'm sick, too." They were toted along now, into worlds Jack had shunned, brought to lunch with Princess Grace. It was hard for them. They "broke things" in every way.

"What is the good of being a famous novelist if you can't have a little vanity," says Mailer. "But he had an outrageously overweening store of it, and that's part of what killed him." Even after he lost the vanity in his appearance that caused him to go to diet doctors and have his face lifted, his hair, eyes, and teeth done, even after he was no longer bothering to get his clothes into eye-pulling combinations or even get fully dressed (he'd wear a seersucker suit with nothing underneath or an overcoat with underwear), he never lost his pride in his work, which may explain why *Answered Prayers* has never been found. It was better to read magazines.

LESTER PERSKY, WHO IS PRODUCING THE MOVIE of Capote's story "Handcarved Coffins," had several lunches with him in June. With Truman's cooperation, they made some tapes. They decided to return for one lunch to La Côte Basque. On the tape, Truman's voice is thick and very slurred. He says he has taken a new prescription drug: "It has a strange effect—it makes me feel dizzy." He likes the table they have given him right in the front: "I can see every monster as they come in." Eventually, he finds his stride and begins telling stories about Le Pavillon and a wicked tale about the Duchess of Windsor waiting for Jimmy Donahue in the arcade of El Morocco.

He spent a lot of time at the beach last summer with Jack Dunphy. "Jack was always the boy he fell in love with. Truman was so proud of everything he did," says a friend. Kurt Vonnegut thinks Capote was trying to set up a new group of friends. "He would never have bothered with me before," he says, and in fact, Vonnegut had the impression that Capote hadn't read his work or that of Michael Frayn, who was also a guest at the last lunch the Vonneguts had with him, the week before he died. That day, on the way in, Capote lost his balance and seemed faint, and Frayn and Vonnegut supported him. During lunch, he talked all about himself, telling his stories, but then he felt bad again and lay down on a chaise. Vonnegut drove him home, but Capote was insistent about being let off at the end of his driveway, even though it was painful to walk. An arrest for drunken driving the previous summer had changed his life. He was no longer seen barreling along Daniels Lane in his maroon convertible, so small behind the steering wheel that a friend called him the Headless Horseman and those who knew the car would quickly pull over to the side of the road.

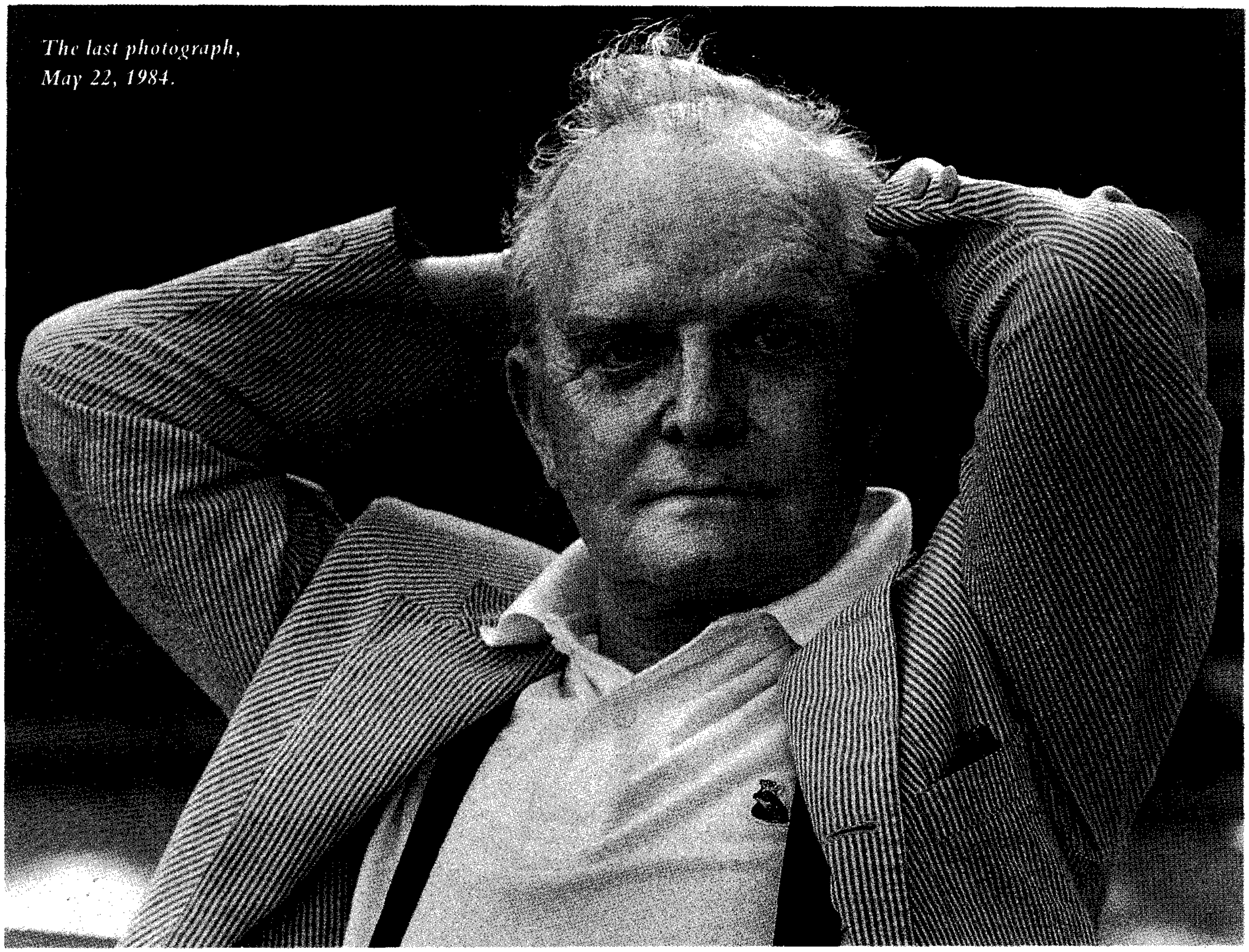
He was deprived of his routines of Bobby Van's and had to swim in the ocean since he could no longer get to pools by himself. In some ways in his later life, he had become like John Cheever's Neddy in "The Swimmer," going from pool to pool wherever he lived, drinking and swimming, not quite realizing what had happened to him. Always, at a pool, he would go to the edge and walk right in without looking. At last he was too sick to swim, and the pool he liked was sold to strangers.

The week before he died, in August, Capote met Kate Harrington for lunch. He was not feeling well. He did not want to go back and stay alone in his apartment. It was soundproof, and even friends felt the silence. This was one of the many lunches Truman would have where he seemed to want it to fill his afternoon, but Kate had to return to work at *Interview*. Later, he spent the night at her place. She had her friends over, and he amused them all with stories, sitting in bed, enchanting a fresh group.

The next week, Kate and Lester Persky had two dinners with Capote. After one, a friend of Kate's took him home, and Truman told him that he could finally let Kate go because he knew she would be all right. During these last dinners, he said he was excited about the movie of "Handcarved Coffins." He talked about Los Angeles, saying, "Who wants to live in a town where the leading social figure is a bald, nearsighted dwarf?" But still, says Persky, he had an "*idée fixe*" about getting to California. He felt comfortable at the Jockey Club and was munching a huge amount of caviar. "I love caviar, but it's no fun unless you order a pound," Truman said. And he talked a bit about his birthday and a party he would give here, maybe a small one, for twenty.

"He would always say, 'I'm coming back in two weeks,' even when he stayed months," says Kate. "This time, he looked at me through his blue-tinted glasses, and I said, 'When will I see you?' and he said, 'I don't know when. But you do what I told you to do. I know about these things. All right, baby doll?'"

'HE WAS ANXIOUS TO COME TO CALIFORNIA," says Joanne Carson, his friend for twenty years. He'd always arrive with a round-trip ticket, but he told her to make the reservations just one way. "I don't know how long I will stay," he said. He kept calling, wanting to move up the trip, but she told him she was working. "Someone who loves someone like me has to be available at all times," Capote had once said, but now his women worked, like Kate, even C. Z. They weren't those women of fashion who would cancel anything to be with him. It was almost as though there were less room for him in his world.



The last photograph, May 22, 1984.

HE LIKED HIS TABLE RIGHT AT THE front of La Côte Basque this June: "I can see every monster as they come in," he said.

"Truman was very much in touch with the childlike part of himself," says Joanne Carson. "We both had emotionally deprived childhoods and were looking for playmates.... He'd call up and say, 'I have a marvelous adventure to take you on.'" Later, he would introduce her to California society, moving the furniture and art from his Palm Springs home into her house. There he always had his rooms. She would cook special food, and she kept the pool heated to 92 degrees.

It was the first time he had come with a suitcase. He brought out new clothes. Friday he was tired, but he wrote under the umbrella. Mrs. Carson had asked him to write something for her that would make him "feel good." He rewrote part of a piece from *Music for Chameleons*, which he called "Remembering Willa Cather." He wrote about lavender roses, and there were lavender roses at the side of his bed, though he was describing a room he remembered from his past. He was still rewriting, even this last story.

All day Friday, he swam and planned his birthday. They had dinner and watched the news, and Capote made a note to call Joe Fox, wanting to get 40 copies of *One Christmas* for Christmas presents for his California friends. Joanne Carson says he insisted on writing the notes to go inside the books right then and sat up to do them.

"Usually he fell asleep in my room and then would go to his room and come back. I'd wake to his rustling newspapers. He fell asleep about 2:30 with his notebook and glasses on the table beside him." The next morning, she went in to see if he wanted breakfast. "He was struggling with his little bathing suit, and he let me help. 'Oh, I feel very tired and weak,' he said, and I put a little T-shirt on him and I left and came back to put the tray on his counter and I didn't disturb him. At noon, I went in with the pool towels. The minute I walked in, the room was too still, nothing moved."

Here was the stillness of other rooms, the stillness of his New York apartment, of the rooms he was locked in as a boy. It was the stillness a working writer must live with, a stillness Truman Capote had tried to flee with people and parties and commotions in his blood.

"I usually brush his brow lightly, and I touched his forehead. It was cool.... There was no pulse. I called the paramedics and waited."

This is the first of a two-part article.

Photograph © 1984 by Nancy Crampton.

THE GREENING OF STEIN THE STEINING OF GREEN

Thinking big: *To begin with, Andrew Stein wanted to discuss issues.*

BY JOE KLEIN

THE MAYOR, IN SHIRT-sleeves, squinted into the Indian-summer sun, struggling to seem adamant. "We are gathered together to sing the praises of Andy Stein, whom I'm endorsing for Congress from the Fifteenth District. I used to be a member of Congress from the fifteenth—or silk-stocking district—only it was then called the seventeenth, and then for a while it was the eighteenth," Ed Koch said, meandering rather than praise-singing.

A reporter asked about Bill Green, the Republican incumbent whom the mayor had endorsed in the past. "I happen to like Bill Green," Koch said. "I don't regret any of the things I've said about him." As recently as last January, Koch had described Green as "a superb member of Congress."

A second reporter read aloud from a statement released by Green that day. The congressman claimed that the mayor was endorsing Stein for political reasons—Koch has a tough re-election campaign coming up and doesn't want to offend Democrats—and then he added a real zinger: "The mayor told me I could continue to cite his past endorsements and compliments such as his saying I was a superb congressman. . . . I know where the mayor's heart is. So will the public."

Now Koch grew testy: "I've said it before, I'll say it again. I think Andy Stein is *at least equal* to Bill Green in terms of ability." He bowed slightly to Stein, who stood next to him, smiling doggedly. "I believe both candidates are very able, but Andy Stein is a Democrat, and he'll be there when the chips are down . . . and I'm very concerned about the possibility that the next Congress

Photographed by James Nachtwey/Black Star.

will be dominated by conservatives." Then the mayor shrugged. "So what else do you want me to say?"

THE MAYOR ISN'T ALONE. NObody associated with the East Side congressional campaign seems very comfortable this year, least of all the candidates themselves.

When the New York *Times* held the first debate (of many to come, unfortunately) between the two, reporters winced at the spectacle of Bill Green, a shy and decent man, trying to play hardball by calling Stein "the little man who wasn't there." The congressman, who is 55, was referring to Stein's attendance record in the State Assembly *eight years ago*—hardly a pressing issue.

On the other hand, Andrew Stein, who is 39, used the occasion to unveil an equally unlikely campaign pose: Stein the Statesman. He debated as if he were Averell Harriman, eyes fixed firmly on the highroad, talking *issues.* And if the spectacle of the borough president of Manhattan simultaneously trying to conquer the intricacies of tactical-weapons policy in the European theater *and* the vagaries of the English language was worth a chuckle, it at least had the advantage of not being mean-spirited.

Actually, the assembled reporters were impressed by Stein's performance; there were grudging mutters of approval afterward. But then, after watching him flail his way through local politics for fifteen years, their expectations weren't very high. Andrew Stein has been the black sheep of the New York Democratic party: unloved, uncomfortable, unconvincing, an object of derision, and yet—incredibly, maddeningly—always a winner.

This year's version, Stein the Statesman, is very well prepared and armed with a list of issues—nuclear power, tuition tax credits, neutron warheads, Westway—on which he takes a more liberal position than Green. Stein recites his positions with the pride and nervous command of a former truant, always skating on thin ice—but skating, nonetheless.

"I've grown up, especially in the past two years," Stein insists, admitting that he had a lot of growing up to do and did most of it in public. He was first elected to the State Assembly in 1968 at the age of 23, a graduation present of sorts from his father, Jerry Finkelstein, the publisher of the New York *Law Journal* and an intimate of then governor Rockefeller's. He has been the bad boy of New York politics ever since.

Stein's early years in public office *were* pretty awful. He often played hooky in Albany, and his occasional appearances in the Legislature were laughable. More than once, he insisted that he would be the first Jewish president. He did distinguish himself, though, as the chairman of a commission investigating nursing-home abuses in the early 1970s, showing an admirable willingness to challenge party leaders (especially those who were friends of his father's). In 1977, he was elected Manhattan borough president in an extravagant and bitter campaign against Robert Wagner Jr. He was re-elected in 1981, after a surprisingly close primary challenge from City Clerk David Dinkins, a black. His years as borough president have been marked by excellent staff work and constituent services, but also by a tendency to do the bidding of the midtown-real-estate interests, whose massive campaign contributions have helped Stein achieve a certain financial independence from his father—which is one way of growing up. Another is to get married, and Stein has—to the former Lynn Forester, a bright and personable lawyer who is routinely clucked over by the little old Jewish ladies who are Stein's most fervent supporters. "Such a pretty girl," they say. "A real asset for you, Andrew."

There is a certain ineffable chemistry between Andrew Stein and elderly Jewish women: He is the playboy son finally paying some attention. They adore him, and he reciprocates—listening to their problems, asking them questions, allowing them to hug him and worry about his health. If his sponsorship of the Stein Senior Citizens Center on 29th Street seems a bit transparent, his devotion to the regulars there can't be disputed.

"Do you know how old I am?" an ancient geezer asked him on a recent—inevitable—visit to the Stein center.

"You're still 93," Stein said. "You *always* ask, and I always remember, but you still look good."

In addition to a wife and issues, this year's Stein model comes equipped with

Talking tough: *Bill Green's campaign so far has been surprisingly negative.*

UPTOWN/DOWNTOWN: *Green owns north of 59th Street, and Stein owns south of 14th. In between is Stuyvesant Town and Peter Cooper Village, and that is where the race will probably be won or lost.*

David Garth as consultant and a campaign committee studded with the sort of people who usually hang out in other, more fancy-intellectual neighborhoods: Cyrus Vance, Floyd Abrams, Joseph Papp, Brendan Gill, and Robert Wagner Jr., among others.

The presence of Bobby Wagner is particularly interesting: His race against Stein in 1977 was a prototype of the campaign Bill Green is attempting this year, right down to the use of Stein's absenteeism as a major issue. In short, he acted as if he were running against a dummy. It didn't work.

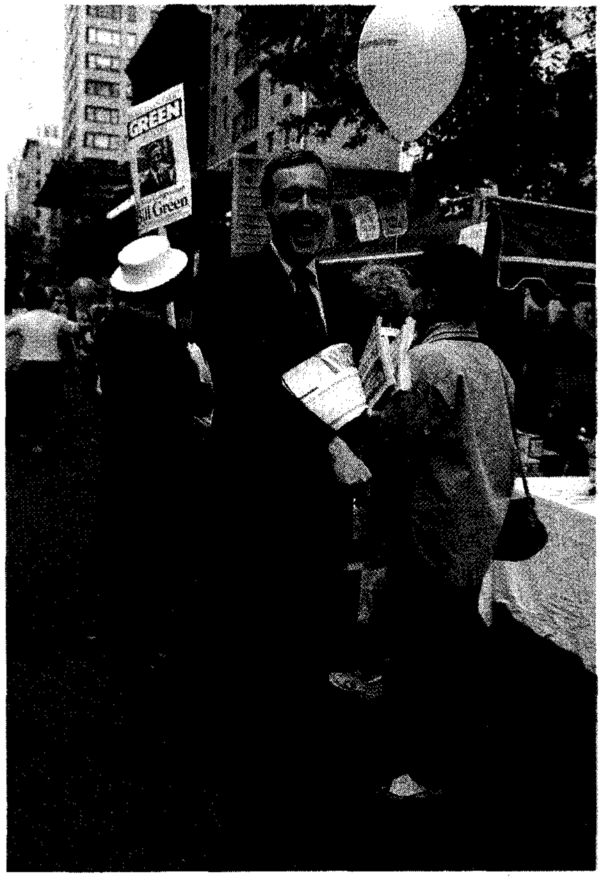
"I found it difficult to take the guy seriously, much to my regret," Wagner later admitted. "Andrew has a real instinct for the jugular, a really good sense of what works in front of a crowd."

BILL GREEN DOES NOT have a real instinct for the jugular. He is uneasy in front of crowds. Working the streets, handing out leaflets in front of supermarkets on the Upper East Side, is a ritual he performs doggedly, mechanically. "Hi, I'm Congressman Bill Green," he says, beginning a robotic mantra in front of Gristede's. "Hi, I'm Congressman Bill Green. Hiimcongressmanbillgreen."

Unlike Stein, he doesn't seem to *need* the approval of the crowd. Indeed, one senses that Green considers politics a vulgar distraction from his real work, which is government. Over the years, he has built a reputation as a solid—if unspectacular—nuts-and-bolts congressman, more likely to spend his time jiggering the fine print of an appropriations bill to New York's advantage than submitting flashy legislation on splashy issues. Since 1978, he has quietly beaten back a succession of Democratic challengers—Bella Abzug, Carter Burden, Mark Green, and Betty Lall—in a predominantly Democratic district.

Green is an anachronism, perhaps the last of the Rockefeller Republicans in New York. He refused to attend the Republican convention this year (Stein says this showed an unwillingness to fight for what he believes). Although he has endorsed Ronald Reagan and often votes with his party—and Stein is now making an issue of those votes—Green's overall record is solid, thoughtful, independent. The liberal Americans for Democratic Action usually ranks him in the league with moderate Democrats like John Glenn.

The congressman finds Stein's tactic of bludgeoning him with individual votes frustrating. "I have a clear-cut record against the MX missile," Green says, "and yet Stein takes one vote—a defense-appropriations bill—and claims I'm *for* it. I think anyone who'd do that has very few scruples."



All smiles: *Perhaps the last of the Rockefeller Republicans.*

Green often points out that his grandparents were Jewish immigrants from Eastern Europe, but his style is pure *Mayflower:* He went to Harvard and Harvard Law. His family is Wall Street wealthy—wealthier than Stein's, perhaps—and yet his manner is modest to the point of eccentricity. He drives a 1969 Chevy (when he drives; usually he rides the subways). He lives on Park Avenue but doesn't own a color TV.

Despite all that, despite his distaste for the rough-and-tumble of politics, he is waging a campaign that can only be described as boorish. Green's disgust with his opponent is palpable, if unstated: He clearly considers Stein a vulgar upstart.

"Would you say he's unworthy?" I asked him recently.

"Unworthy?" He mulled it over. "Yes, insomuch as he never paid much attention to his work, I'd say he's unworthy. Andy's a desperate man. He's running because he's afraid he won't be re-elected borough president. He almost lost to a black in 1981, and next year, the challenge can only be stronger. I don't think there's much difference between us ideologically. I guess Andy's somewhat to the left of me on a few things."

"But no major issues in the campaign?" I asked.

"No," he agreed. "I think the major issue is Andy's willingness to do the job. That's why we're emphasizing his poor attendance record in the State Assembly."

"Do you think he's a dilettante?"

"No, I think he's very skilled at grandstanding," Green said. "I think he's got *that* down to a science."

Such bitterness seems unworthy of the congressman, but it may be more purposeful than emotional. Jay Severin, a political consultant who worked for Green briefly last spring, says a campaign of personal attacks against Stein may have been the plan from the start.

"It certainly seemed that way," Severin says. "The people around Green wanted a negative campaign. They wanted to make Stein's money an issue, and his use of David Garth. We didn't think it was wise to fight the race on a personal basis. It's true Andy has a high negative rating, but it's also true that people associate him positively with senior citizens. That kind of compassion is attractive, even to younger voters. On the other hand, our polling showed that even people who *supported* Bill didn't have a clear sense of who he was or what he'd accomplished. I thought the Green people were very seriously underestimating Stein."

The prototype, apparently, was Walter Mondale's successful aggressive campaign against Gary Hart. There was talk of using Stein's name change (from Finkelstein), his inherited wealth, and even his hairpiece in the campaign.

"That's absolutely and totally untrue," says Franklin Weissberg, Green's campaign manager. "We parted company with Severin because we weren't getting any production from him. I think this is clearly a case of a consultant who was fired trying to do some harm." Severin insists he resigned.

Still, Green *is* waging a decidedly negative campaign. His early TV ads distorted Stein's face, showing his mouth flapping open and shut; his radio ads used quacking and honking sounds. By contrast, Stein's ads have been classic Garth: politicians such as Carol Bellamy, Herman Badillo, and—soon—Governor Cuomo praising Stein.

Green's tactics are all the more mystifying because they are unnecessary. His supporters—especially those in the silkier silk-stocking precincts north of 59th Street—don't need to be reminded who Andrew Stein is. "He's a sleaze," says one young woman, a self-described yuppie. "He's got this phony manner to him. Who votes for him, anyway?"

The people downtown do. Just as Green owns north of 59th Street, Stein owns south of 14th, especially the cooperative apartment houses on Grand Street. In one precinct there, the Hillman houses, he won 241–23 against Betty Lall in the primary.

In between uptown and downtown, though, there is Stuyvesant Town and Peter Cooper Village—the massive Metropolitan Life, middle-income housing developments—and that is where the race will probably be won or lost.

"I can't imagine losing Stuyvesant Town and winning the election," says Bill Green, who has never lost there.

"It's very important," agrees Andrew Stein, who has never lost there either.

IF THAT'S THE CASE, STEIN IS IN DEEP trouble. He has been under constant attack in *Town & Village*, the newspaper serving Stuyvesant and Peter Cooper. The publisher, Charles Hagedorn, says flatly, "Stein has no business running for any public office." The attacks have ranged from the petty (Stein's using a bad credit card in a local restaurant) to the substantive (the big campaign contributions from real-estate moguls). Most have focused on Stein's use of his 1981 campaign committee for fund-raising. Hundreds of thousands of dollars were funneled through the committee back to Stein—to repay a $520,000 loan he took out to finance the 1981 race, Stein says. Much of the money came in chunks from real-estate developers; at times, the contributions were made after Stein had supported their plans before the Board of Estimate. It was legal, but unsavory, and Stein shut down the 1981 committee in late September.

"Hagedorn just hates me. He always has," Stein says. "The attacks are entirely one-sided. He attacked me for not releasing my tax returns, and when I did, he attacked me for only paying 9 percent, even though all the deductions were legitimate. But Bill Green has *never* released his tax returns. Why doesn't Hagedorn report that? I suspect that there is something amiss there, especially after all the financial problems Bill's been having."

Helping hands: *Stein at City Hall with his wife, Lynn, and Mayor Koch.*

Stein was referring to the bankruptcy of Green's brother-in-law, a financial morass involving the loss of $30 million to $40 million in family money. Green says that he has filled out all the required congressional financial-disclosure forms and is not legally bound to release his tax returns. When told of Stein's suspicions, he snapped, "If Andy wants to be the U.S. attorney, I suggest he go to law school."

In any case, Hagedorn's one-sided campaign against Stein is clearly having an effect. Stein just barely beat Betty Lall in the primary in Stuyvesant Town, 1,059–997. "I can't understand it," says Rose Dubinsky of the Jefferson Democratic Club. "Usually he does much better: 70 to 75 percent. I guess *Town & Village* hurt."

Indeed, more than a few people mentioned the stories in Hagedorn's paper when I took an informal, very unscientific poll at Stuyvesant Town recently. Though most of the people questioned *looked* like classic Stein voters, the results were surprising: 31 supported Green, 12 Stein, 7 were undecided.

Martin McLaughlin, Stein's campaign manager, scoffed at my findings—with good reason—but admitted that Green was starting the campaign ahead. "I think he peaked the week after the primary," McLaughlin said. "He was going around saying he was ten to fifteen points ahead. Maybe. But we've got a long way to go. If you ask me, Stuyvesant Town is going to end up fifty-fifty. Those people haven't even *seen* our media yet. We're just getting started."

Actually, a funny thing happened just as the Stein media campaign started: The Green TV campaign stopped. An aide to the congressman said that Green was disgusted by the prospect of spending hundreds of thousands of his own dollars for television spots; he would proceed through the more anachronistic media of radio ads and printed circulars. Meantime, though, Green sent a rather hysterical fund-raising telegram to Republicans around the country, calling Stein an "ultra-liberal" and adding, "Some say he will spend as much as $2-million to buy his way into the House of Representatives."

There were indications, too, that Andrew Stein was about to retire his Averell Harriman pose: A Stein radio ad that began airing in mid-October talked about the Green family's loss of "$30-million to $40 million through unauthorized use of funds." The ad failed to mention that the dealing in question was done by Green's brother-in-law.

And then, last Tuesday, Green held a press conference to "expose" the $650,000 that Stein had received from real-estate developers; several had benefited from Stein votes on zoning variances. This was largely a rehash of earlier Hagedorn and *Village Voice* reports.

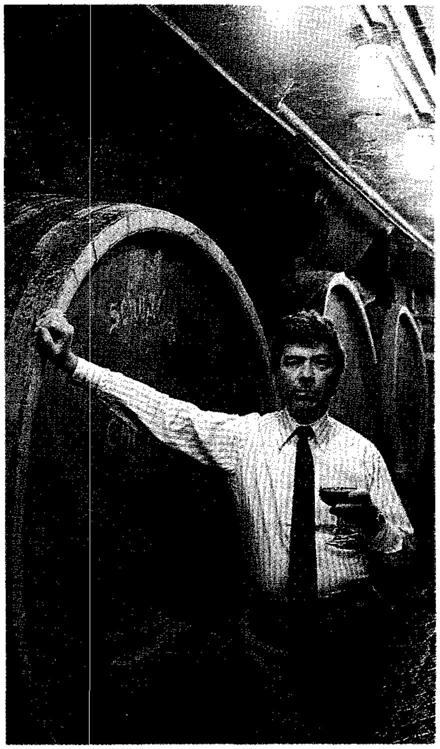
The campaign, it seems, has nowhere to go but down. ■

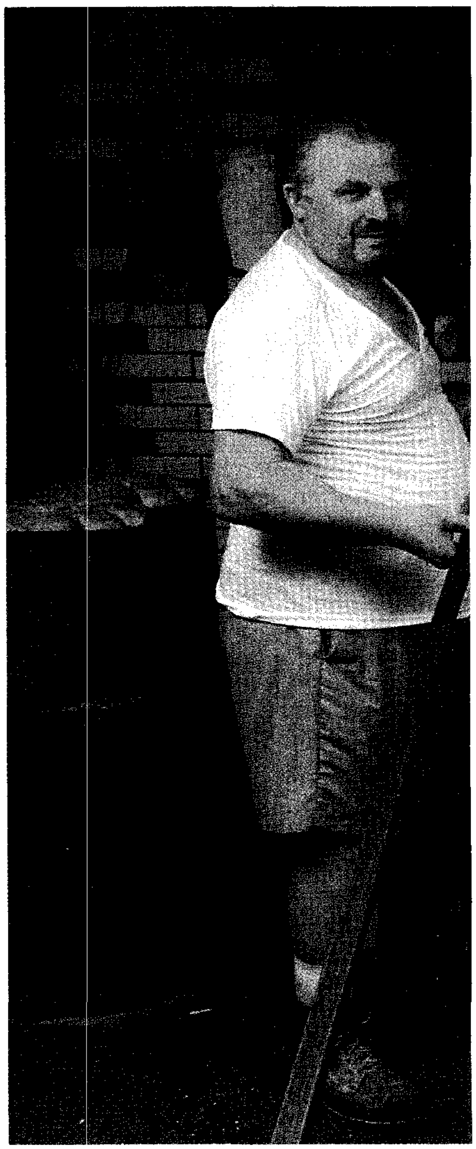
Photograph by Robin Moyer/Gamma-Liaison.

UNDERGROUND FOOD

LOBSTERS IN THE BASEMENT, AND OTHER DOWN-UNDER SPECIALTIES

BY IRENE SAX





Photographed by James Nachtwey/Black Star.

IN THE EAST NINETIES, THE STREETS are quiet at 3 A.M. Pubs have emptied out; joggers' alarms, set for 5:30, have not yet gone off. Now and then a car speeds by, heading uptown. A few minutes past three, the first truck of the day pulls up in front of a low-rise apartment house on Third Avenue. A silent crew unloads crates of Maine lobsters and carries them down into Philip Rosov's underground lobster pound, his basement aquarium.

Though the rest of the city gazes fixedly upward—at skyscrapers, penthouses, water towers—food lovers know that some of the best food in town comes out of basements. Before New York built up, it burrowed down, using every inch of space in its eternal hunger for more room. Some of the most interesting, and most venerable, food production in the city takes place underground.

AT STREET LEVEL, **Shell Lobster Corporation** is a minimally attractive fish market with a grungy Formica office. But it sits on top of a saltwater aquarium: room after room of bubbling lobster tanks.

Philip Rosov, an always-tired young man (he's 30), runs the business his grandfather started in 1935. In those days, the Rosovs were shellfish brokers, middlemen who bought and sold—often without casting an eye on a lobster.

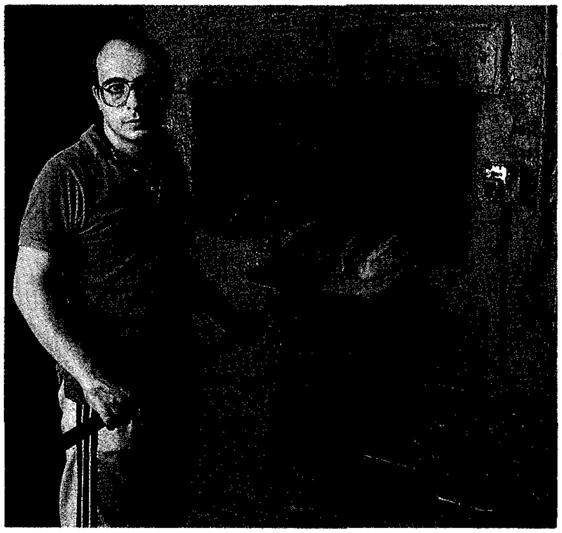
It was Philip's idea to build tanks so that the lobsters could be held during shifts in the market—a common practice in Canada and Maine, where autumn-trapped lobsters are held in pounds all winter long.

The lobster business is different from others in that the product has to be kept alive and healthy (nobody buys a dead lobster). Philip learned to control the temperature of the water, to monitor its salt level, to check filters and aerators, to introduce the bacteria that live with lobsters in the ocean—in short, to create an indoor ocean in miniature.

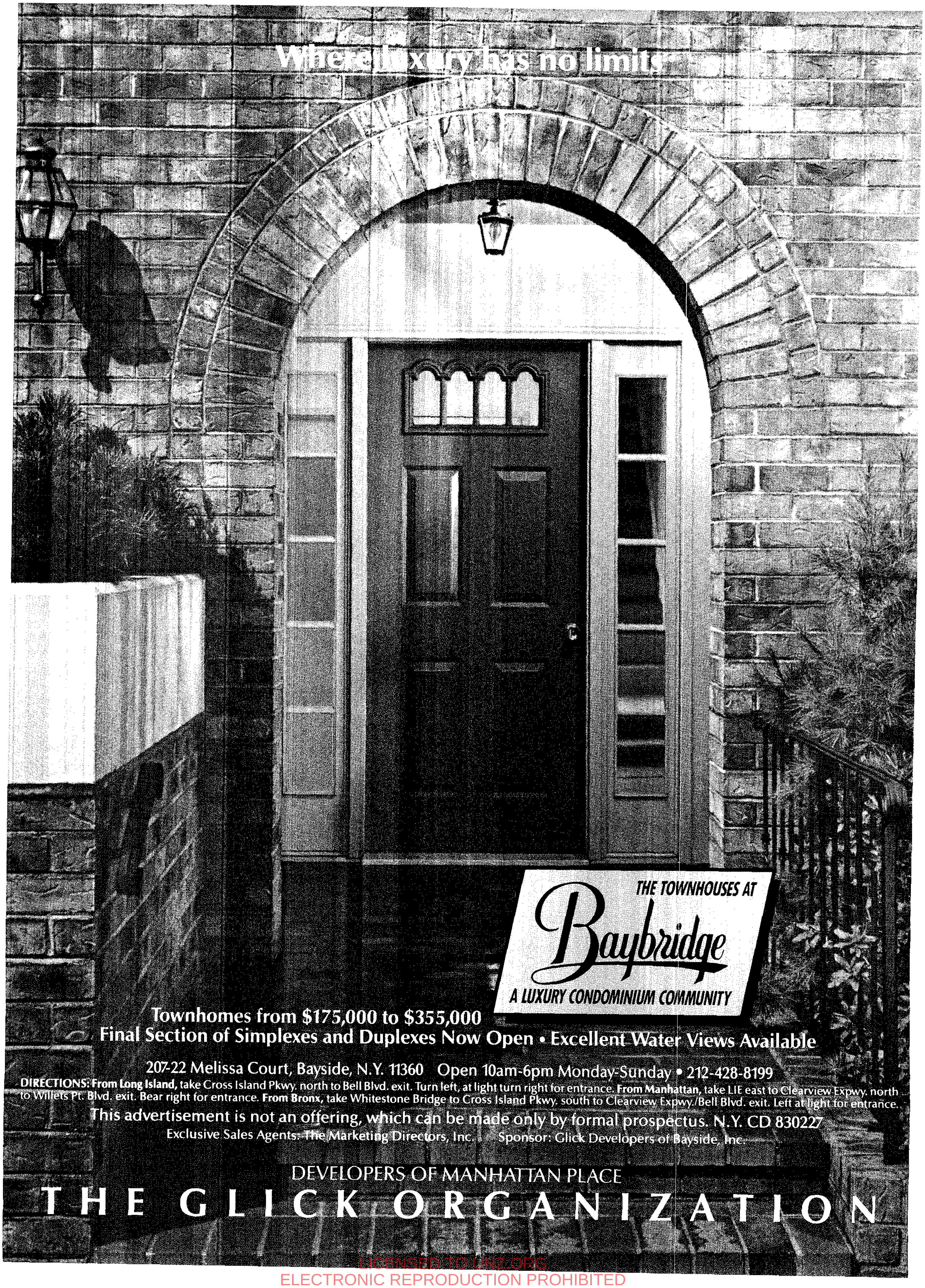
When the lobsters arrive, they are put into wood-and-fiberglass tanks according to size. Chinese restaurants buy one-and-one-eighth-pound chicks for lobster Cantonese; steakhouses buy the jumbos, which are two pounds and over.

East Siders get lobsters at just-over-wholesale prices in the small retail shop upstairs; they can also buy clams, mussels, oysters, scallops, and shrimp at just above wholesale. Last week, when one-and-a-half-pound lobsters cost $13 apiece at Rosedale, Shell sold them for $5.45. The best buys, always, are one-clawed culls and clawless pistols or bullets—Philip is glad to give them to you at a really good price: $1.50 per pound less than he charges for other lobsters.

Shell Lobster Corporation, 1650 Third



Cellar sellers: *Some of the city's most interesting food is produced below street level—for instance, wine (made by Norman Schapiro, far left), lobsters (raised by Philip Rosov, near left), and bread (baked in brick ovens by Charles Zito, above, and Gabriel and Rosa Morrone, below).*



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YOU CAN SMELL GRAPE juice outside **Schapiro's Wine Company, Ltd.**, on the Lower East Side. But it's nothing compared with the winy cloud inside Schapiro's offices and in the nine deep, dark, cool basements, which are filled with massive wood casks.

Aboveground, the neighborhood is more Spanish than Jewish these days; underground, not much has changed since Samuel Schapiro gave new immigrants free bottles of homemade mead, or honey wine, almost 100 years ago.

Tastes have changed, however, even in kosher wines. Schapiro's still makes mead ("from 100% New York State Buckwheat honey"), but it also produces 32 other wines, including well-made Valpolicellas ($4.39) and Bardolinos ($4.39), a full red Château du Chevalier Bayard ($7.50), and a dry red Baron Rocheau ($6.39). All are kosher; all are made from New York State grapes. The most popular wine: Extra Heavy Concord, sweet and syrupy ($2.79). Passover wine. "Wine you can almost cut with a knife."

(I had always assumed that kosher wine was sweet for sacramental reasons. But American kosher wine is sweet because Concord grapes are high in acid, so sugar must be added for fermentation. To make wine kosher, there's only one requirement: Observant Jews must produce the wine from the crushing of the grapes to the boiling of the must.)

At one time, the grapes were pressed on Rivington Street. The wood press is there to prove it. Now the juice, from grapes crushed in the firm's Buffalo plant, is trucked in after the fall harvest. It ferments twice, then is aged in oak barrels and bottled by machines that might have been designed by Ronald Searle. And Norman Schapiro—grandson of the founder—is present to see that everything's done right. He expects his three teenage sons to follow in his footsteps.

The place is an attraction for people whose families passed through the neighborhood when they came to America. On Sundays, after they stock up on halvah at Economy Candy, half a block away, they take a tour of the winery, given on the hour from eleven to four. But you don't have to be Jewish. On one of my visits, I joined a party of Catholic housewives from Long Island; we toasted one another with Schapiro's Pineapple-Coconut Cream.

Why does Schapiro, an urbane man who lives on the Upper West Side, keep a winery that must be inefficient? "We

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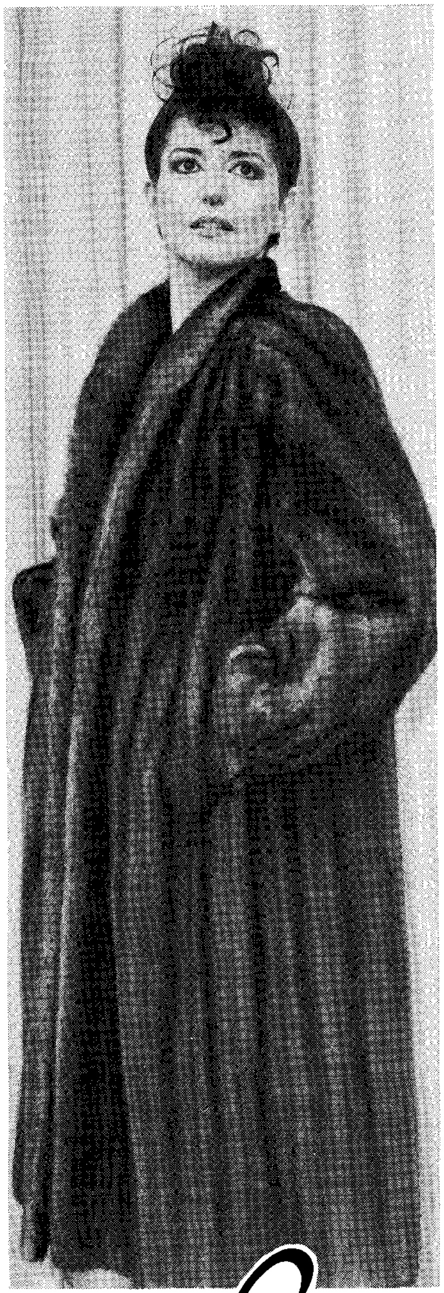

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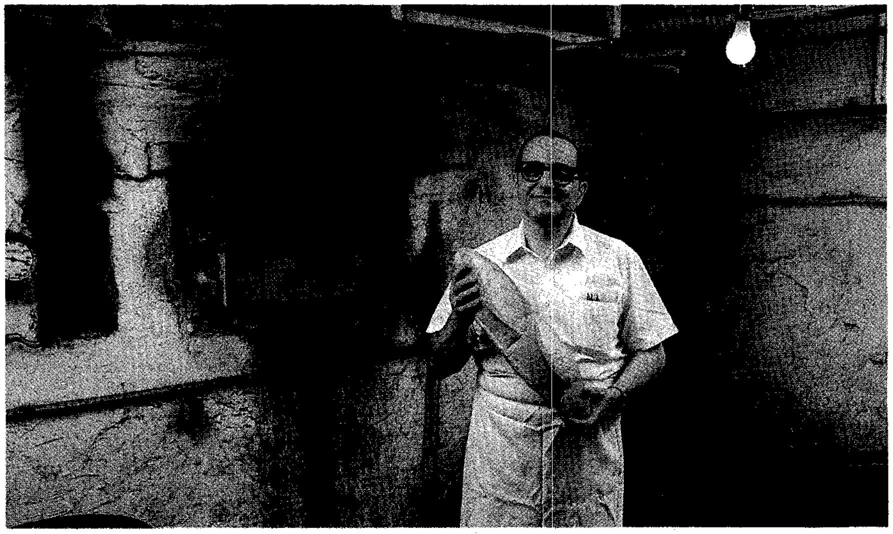
At one time, there was a basement bakery on nearly every block downtown. Tenement landlords, looking to make money from every inch of space, put families upstairs and rented the cellars to bakers.

One by one the basement bakeries closed. Tony Dapolito of the Vesuvio Bakery in SoHo can name fifteen he knew as a boy that are now gone. But at least four remain. And they really do bake the best bread in town.



At Vesuvio Bakery: *Tony Dapolito bakes the old-fashioned way in his SoHo shop.*

THE **D&G Bakery** MAKES Neapolitan bread, dense and heavy-crusted. But its bakers are not only Italian; there are Argentineans and a Colombian at work there, too. Its owner, a onetime dancer with Martha Graham, finds herself running a bakery in Little Italy because her husband had a dream.

He was Julien Jackson, a physicist who worked for the city and was a fan of D&G's bread. One day his wife, Mary (professional name: Mary Hinkson), flew in from a job coaching the Royal Danish Ballet and learned that her husband had quit his job and apprenticed himself to D&G's owner, Guido Pradella.

"I was in shock. What did we know about bread? But Julien just couldn't let the craft disappear."

A year and a half later, on Pradella's retirement, Jackson bought the business. As an apprentice, he learned to knead, shape, and weigh the bread and to bake it on the floor of a brick oven. (It's made without preservatives.) As the owner, he expanded the wholesale business, so that you can now buy D&G bread at the Pasta & Cheese shops, Balducci's (424 Sixth Avenue, at 9th Street) and the Jefferson Market (455 Sixth Avenue, near 11th Street). And there's no loss of quality, a fact that proves one *can* increase food production and keep hands-on goodness.

Jackson died after having pursued his dream for only four years. That's why his widow is taking fewer dancing engagements: She wants to carry on the business.

You can buy D&G baked goods in the sunny shop at 45 Spring Street. But the heart of the business is around the corner on Mulberry in the basement of a tenement. Go down the uneven steps and you find yourself in a clean, sweet-smelling bakery that might be in the heart of an Italian hill town. There are whitewashed walls, wood proofing boxes, and a beautiful red-brick oven, fifteen feet long by fifteen feet wide and only three and a half feet high.

That oven bakes bread that is dense, coarse, a little sour-tasting. A one-pound loaf of white or whole wheat costs $1.25, baguettes are 60 and 85 cents, and the delectable butter-almond friselle sells for $4 a pound. You can't explain the bread's qualities by its ingredients, which are commercial bread flour, yeast, water, and salt. So what accounts for the virtues of the D&G loaf? The fact that the dough is hand-worked and allowed to rise slowly . . . and, of course, the fact that it's put into the red-brick oven.

D&G Bakery, 45 Spring Street, 226-6688. Open daily 8 a.m. to 2 p.m.

FROM SECOND AVENUE TO THE East River, 116th Street is a broad boulevard of well-kept houses and leafy trees. Surrounded on three sides by Spanish Harlem, this is still an Italian neighborhood, with restaurants, social clubs, and funeral parlors bearing Italian names.

Downtowners looking for a thrill tell their cabdrivers to take them to Rao's restaurant on 114th Street, boasting about all the Cadillacs parked outside and about how *perfectly safe* the block is.

The other culinary draw of Little-Italy-in-the-Barrio is **Morrone & Sons Bakery** on 116th Street. Commuters on their way to the Triboro Bridge park outside and dash into the basement shop where Rosa and Gabriel Morrone have been baking bread for 25 years.

Realists, the Morrones deliver their bread downtown to Balducci's, Philippe's (1202 Lexington Avenue, near 81st Street), and Capers (1137 Madison Avenue, near 84th Street). But if you make the trip uptown, you'll see Rosa tending the store in her flowered smock and Gabriel working in the back from 1 A.M. to 3 P.M., filling and emptying the brick oven built into the white-tiled basement wall.

He makes a whole-wheat hero roll, so good it's *beyond* bread, that costs 25 cents; peppery prosciutto rolls for $1 each; and a baguette—better than most you get in Paris these days—for 60 cents.

When I asked about the prices, Rosa was ashamed to tell me. "Say it's $1," she said of the creamy semolina bread with the light, crackling crust. (It's actually only 60 cents.) "I can only charge so much. This is not a rich neighborhood."

Morrone & Sons Bakery, 324 East 116th Street, 722-2972. Open Tuesday through Saturday 7 a.m. to 6:30 p.m. and Sundays till 2 p.m.

TONY DAPOLITO IS STANDING in the basement of his **Vesuvio Bakery**, rolling pepper biscuits. As he pulls off chunks of peppery dough, rolls them under his palm, and twists them into biscuits, Tony, who is chairman of Community Board 2, talks to a neighbor about the detoxification center that the city had wanted to put nearby.

If you were doing a book about the changes in SoHo, you could set it in this bakery on Prince Street. It has everything: immigrant Italians and New Wave artists who come in to buy the dark bread once made for poor people that's

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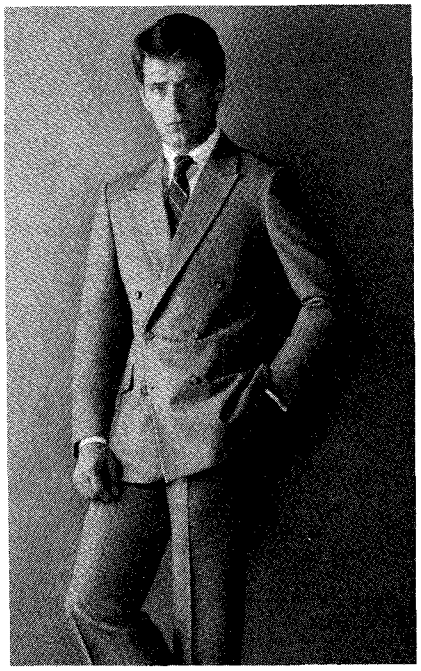

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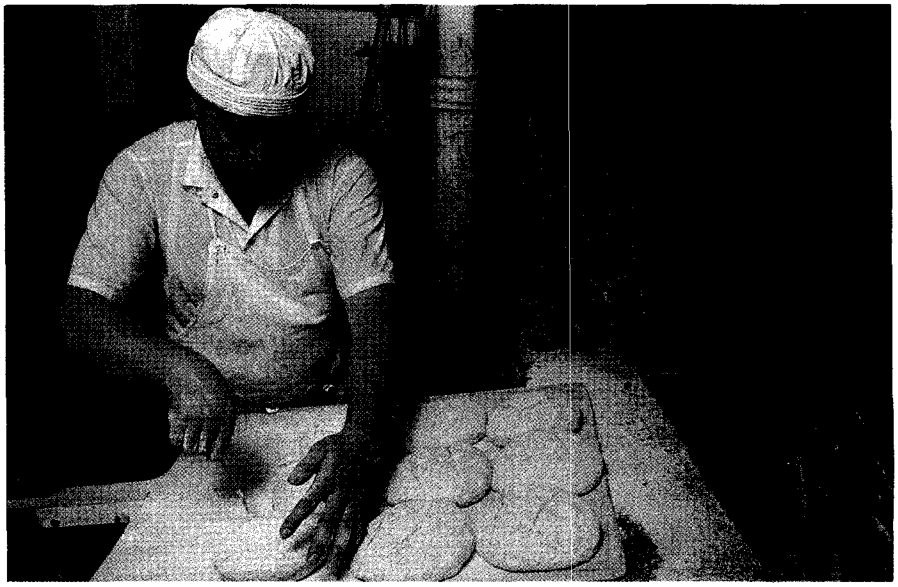
now the rage of the health-conscious eighties.

Tony is used to some of the changes. Like the fact that whenever he looks around the shop he runs with his 83-year-old mother and says "This place looks lousy; we have to fix it up," a customer will ask if he can buy the lighting fixtures or the fifties fabric covering the doorway to the back room.

But he's still amazed that the food he ate as a poor kid has been taken up by the rich. The bread is the same now as it was then: simple, flavòrful, made without sugar, fat, or preservatives. And prices are low: 55 cents for a ten-ounce loaf of white, whole-wheat, or seeded bread.



At D&G Bakery: *Master baker Italo Bruni forming peasant-style loaves.*

All are baked in an immaculate L-shaped room under the store, in two brick ovens built into the back wall. One morning, I watched Tony as he lighted one oven from the coals of the other. He shoveled live coals into the bin, stirred them, turned on the blower, and added fresh coals. Suddenly, the second oven was filled with flames. It was beautiful.

Vesuvio Bakery, 160 Prince Street, 925-8248. Open Monday through Saturday 7 a.m. to 7 p.m.

YOU KNOW IT'S AN ITALIAN food store if there's a picture of *(a)* the pope, *(b)* a grandchild, or *(c)* Sinatra. **Zito & Sons** on Bleecker Street features photographs of Frankie and of three babies who, if they go into the business, will be the fourth generation of Zitos to bake bread here.

The family moved into four rooms behind the store in 1924; a 1937 Berenice Abbott photo shows their mother, Josephine, standing inside the shop behind round, long, and twisted loaves of bread; the sign near her proclaims 5¢ A LOAF.

The bread hasn't changed since then. The whole wheat has been the best-seller from the start. Even the prices haven't changed that much: A seven-ounce loaf of white bread costs 57 cents; a seven-ounce loaf of whole wheat is 70 cents.

Zito's is the best known of the Greenwich Village brick-oven bread-makers because of the Sinatra connection (the star truly does get fresh Zito's bread delivered to the Waldorf at 5:15 A.M. every day that he's in town), because of its location in the heart of Bleecker Street, and because its bread is simple and good. It's made in an L-shaped bakery under the store, where shifts of Italian, Portuguese, and Argentinean bakers keep the two brick ovens stoked around the clock.

Many years ago, inspectors were after the family to get rid of the coal ovens, because when water is thrown on the coals to create steam, coal-ash-laden moisture rises and condenses on the whitewashed walls. But third-generation Anthony Zito declares that the family will keep on holding out as long as it can: "The brick oven is three quarters of the quality of the bread; the coal is the rest. Without it, we'd have supermarket bread."

Zito & Sons, 259 Bleecker Street, 929-6139. Open Monday through Friday 6 a.m. to 6:30 p.m., Saturdays till 5 p.m., and Sundays till 2 p.m.

TWO OF THE BASEMENT BAKeries downtown make not bread but pastries in their brick ovens. Both have modern rotating ovens for mass production and brick ovens downstairs for a few things that flourish in their dry, steady heat.

Bleecker Street Pastry is a pine-paneled shop with posters of Italian soccer teams on the wall and a giant espresso machine at the back. A counter full of pignoli cookies and ricotta-filled sfogliatelli runs down one side of the store; there are a few Formica tables where you can have an espresso and a biscotto.

Most of the baking is done behind the store. But down in the basement, there's a brick oven in the back wall. This is where Donato Di Saverio from Abruzzi bakes his high, citrus-sparked panettone Milano ($2.80 a pound), his pane dolce Genovese with pignoli nuts, citrons, and raisins ($2.90 a pound), and his millefeuilles ($9 for two pounds).

Why use this cellar when he has modern metal ovens upstairs? "In the basement oven, nothing ever burns. The heat is steady; everything rises beautifully."

Di Saverio, incidentally, claims to have brought tartufo, the Italian ice-cream ball shaped like a truffle, to America. He owns a factory in Astoria that makes 35,000 tartufi a week. Why then do he and his wife and son work underground all night long during the Christmas season making panettone? "It's real food," he says with a shrug.

Bleecker Street Pastry, 245 Bleecker Street, 242-4959. Open Monday through Thursday 7:30 a.m. to 7 p.m., Fridays and Saturdays till 7:30 p.m., and Sundays till 5 p.m.

On Sundays, the Cadillacs are double-parked outside **Veniero's** in the East Village as people from Jersey and the Island come to town to show their kids their roots. Any Sunday, you'll see them, drinking cappuccino, rolling their eyes at the cheese-filled sfogliatelli, the mushroom-shaped tartufi filled with Bavarian cream, the fig rings.

Downstairs, twenty people work in a modern bakery, but a few things are still put into the brick oven in the back wall. Unlike Zito's, Veniero's has converted the oven from coal to gas: The oven still provides the consistent heat that Frank Zerilli, son of the man who co-founded the business, says is the secret of his lemony cheesecake and of the many dry biscotti that are the Italian answer to breakfast Danish. In the steady heat, the lemon-flavored Margheritas, the vanilla Umbertos, the sesame-sprinkled Reginas, the anise toast, and the honey-almond papatelle (all $3 a pound) become crisp and dry without burning.

Veniero's, 342 East 11th Street, 674-4415. Open Sunday through Thursday 8 a.m. to midnight and Fridays and Saturdays till 1 a.m. ▬

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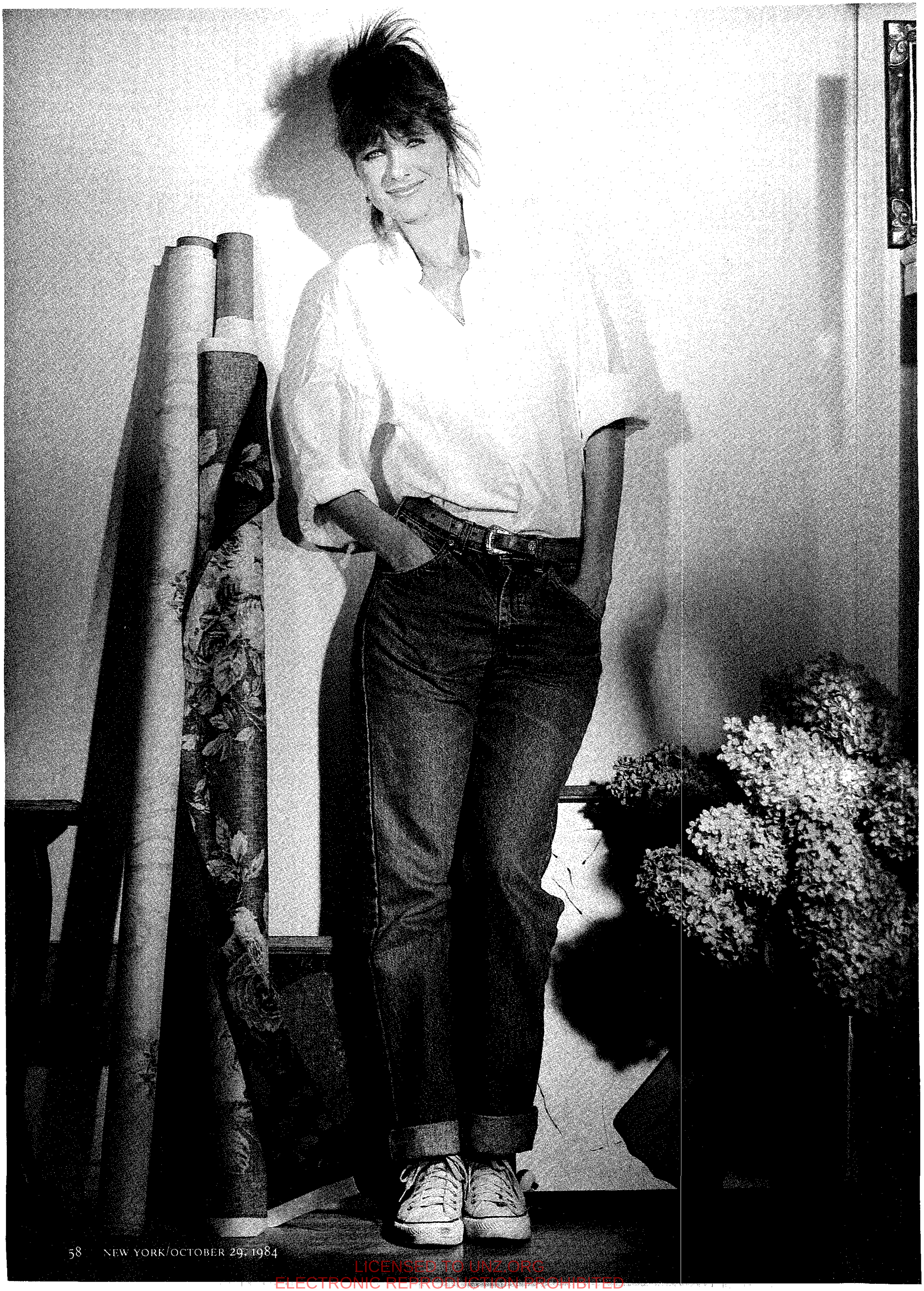


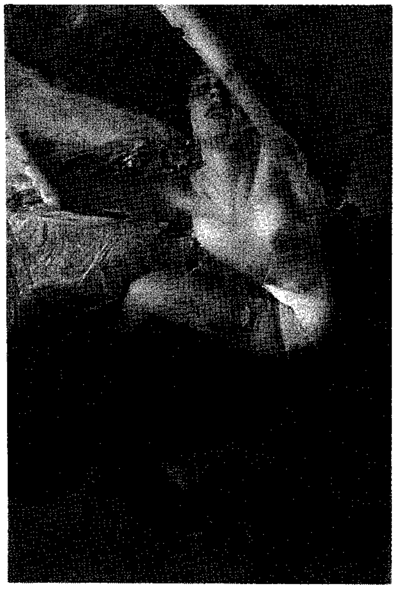
By Wendy Goodman

Small Business

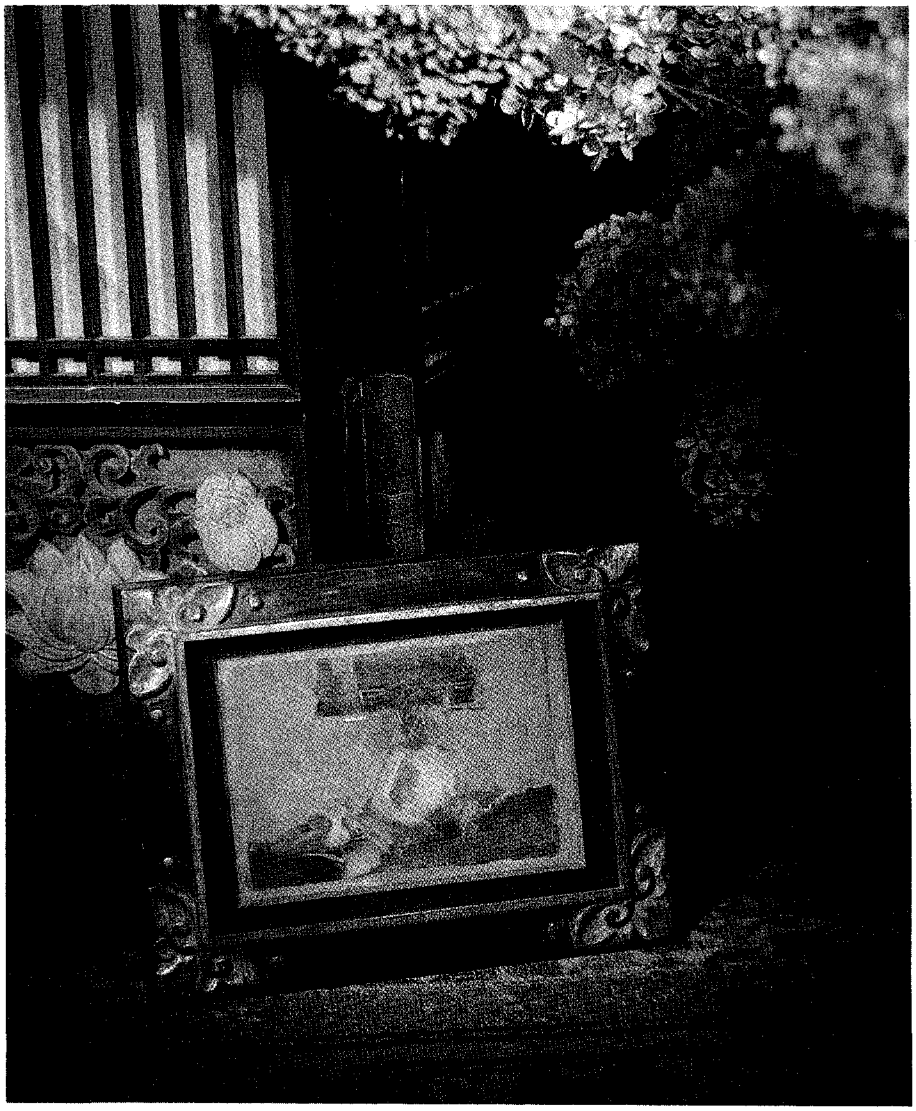
BECAUSE SHE HAD NO BACKGROUND IN THE ART BUSINESS, Susan Michaels was advised not to open a gallery—and especially not now, when the field is so competitive. But "I decided to fill a niche that I felt was empty," Michaels says. (If Michaels looks familiar, it's because—as Susan Forristal—she was a top model from 1968, when she moved here from Houston, until 1977.) What was needed to fill that niche was good, affordable art, something she had been trying—unsuccessfully—to find for the Upper West Side apartment she shares with her husband, producer Lorne Michaels. But she first got the idea to open a gallery herself when she visited the home of the artist and photographer Saul Leiter, an old friend from her modeling days. The two used to go to museums together, and, as Michaels says, "Saul really taught me how to see." He showed her his painted photographs of nudes, and "they were so beautiful," she says, "I felt they had to be seen. They were exactly the kind of work I wanted to represent—and I knew Saul wouldn't do anything about them.

"I was becoming irritated with the gallery scene in

Susan Michaels in her bare gallery—which, come October 24, will be hung with Saul Leiter's photographs of nudes painted with watercolors and gouache, shown here and on the following page.



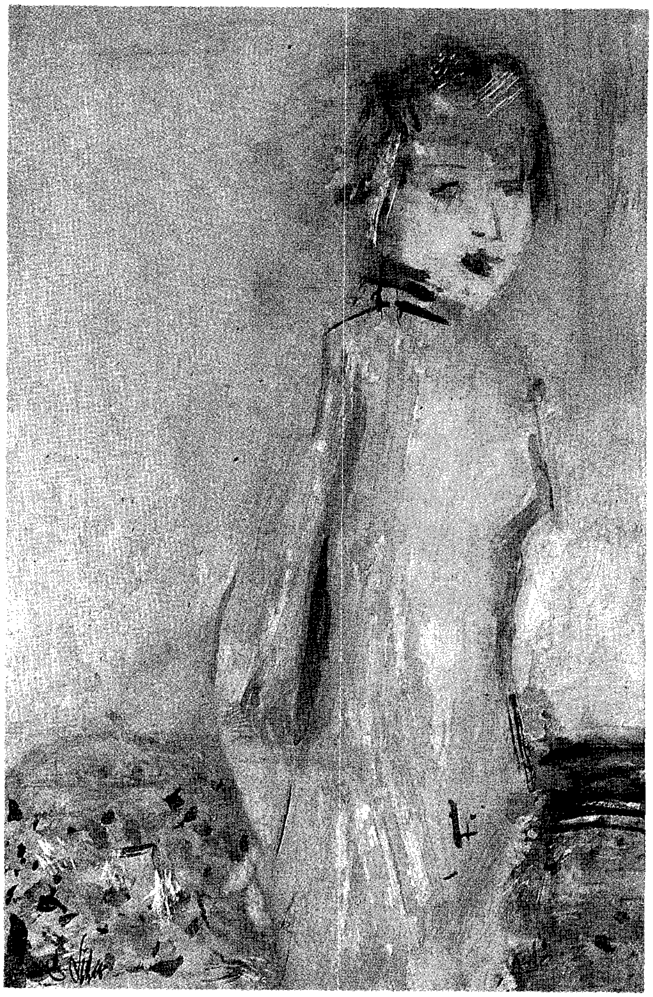
▲ **"Yellow Pillow," 1976.**

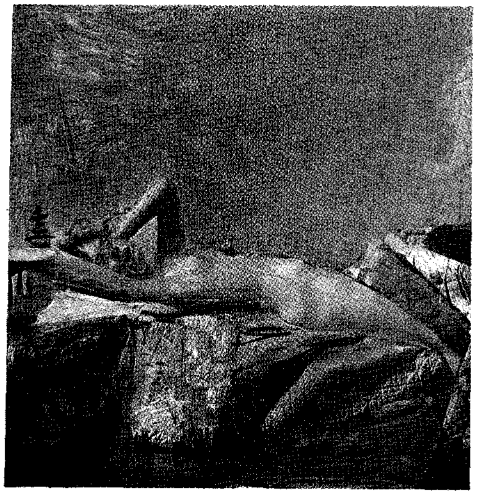


"Indian Dancer," 1970. ▶

Photographed by Perry Ogden. Screen from Newel Art Galleries.

"Annette," 1983. ▶





▲"Young Musician," 1980.

SoHo—big canvases in big spaces, big business, big investments. I wanted to open an intimate, cozy space that would have the feeling of a salon, where people could go after work to find art that was within reason, that they would buy because they loved it and not because it was a good investment or the trend of the moment." She knew she had found the right place when she discovered a third-floor walk-up studio that "felt like a little French apartment." And so, on October 24, her Gallery Lafayette will open (at 430 Lafayette Street, across from the Public Theater) with, appropriately, a show of Leiter's painted nudes (priced from $900 to $1,500). The gallery will be open to the public on Tuesday and Thursday evenings from five to nine, and other times by appointment (420-8880). ■

Michaels's distinctive style will be reflected in her gallery, as it is in her clothes. Here, she wears one of her favorite Norma Kamali dresses.

Hair: Alex Hilliard. Makeup: George Newell. Chintz from Rose Cumming. Flowers by Paul Bott of Twigs.

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VISITING ROYALTY

"...In many ways the definitive Cyrano, Jacobi has the gift of commanding attention with his very immobility..."

THE ROYAL SHAKESPEARE COMPANY'S *Much Ado About Nothing* and *Cyrano de Bergerac* are a triple triumph: for the RSC, which displays such versatility; for England, which can boast such theatrical culture and fertility; and for theater itself, which proves here how much feeling, thought, humanity, it can dispense. Before you even go on to reading the next paragraph, pick up your phone and order tickets to *both* productions—you would not want to see just one panel of a diptych.

Cyrano de Bergerac may well be the most theatrical play ever written; it is, in any case, the perfect fairy tale for adults. Other fairy tales are preponderantly for children, but Rostand's heroic comedy, by embracing adult characters and adult problems and then projecting them into glorious, all-encompassing exaggerations, enlists the fantasies and yearning of grown-ups in much the same way the Grimm brothers get kids where they live or want to live. What man would not wish to be as brave, pure, noble, brilliant, witty, literate, loving, and invincible as Cyrano, possessed of a panache compared to which the driven snow is slush? And what is his tragicomic flaw—other than excess honesty? A footling, or noseling, trick played on him by nature—the sort of absurd accident we all like to blame our setbacks on. And Roxane? A bluestocking at first—which translates into liberated female intellectual, in feminist parlance; then loving, resourceful, courageous inspirer of two grand passions (three, counting De Guiche's) that defy death for her; and despite all that, a virgin to her dying day. Ah, love divorced from the chicaneries of the flesh! If nymphomaniacs have pinups, they must be nuns.

Yet if *Cyrano* is hokum, it is the grandest hokum there is; on that lower level where perfection is possible, it achieves the kind of consummation that, on the highest rung, often eludes even a Sophocles and a Shakespeare because they are only human. The wonder of it is that while it plays brazenly on every conceivable emotion and wish-fulfillment fantasy, it maintains the dignity of graceful writing and unerringly shapely stagecraft. This is why it was presumptuous of Anthony Burgess to rewrite the play for the 1971 Tyrone Guthrie Theater version; luckily, however, his good angel or Terry Hands, joint artistic director of the RSC, who staged this *Cyrano,* prevailed upon him to return to the original. The result is a literate and satisfying English version; if it does not as thrillingly as Richard Wilbur's Molière read as if the author had written in English, it suggests, at any rate, a collaboration between Rostand and Burgess, like the work of an English Labiche and Martin or Flers and Caillavet.

Between earth and heaven: Cyrano's *balcony scene.*

Hands and the RSC have practiced thaumaturgy. Using black flats and drapes as a background, Ralph Koltai has created scenery consisting of large sculptural elements ranging from the realistic to the semi-abstract and kept relatively sparse. In this way, it is the bustle of human bodies, their kinetic and verbal interaction, that really fills the space. This enables scene shifts to be swift and kaleidoscopic, the visible onslaught of stagehands echoing the rush of life. And the way in which every set trails off into dark emptiness suggests a stark, cavernous Beyond, a void of indifference to be lit up by the fireworks of the heart. And then there are Alexander Reid's costumes, marvels of understated elegance and persuasive functionalism. Roxane's outfit on the battlefield, for instance, is the perfect midpoint between cheerfulness and sobriety, and fetching to boot.

No less imposing is Terry Hands's lighting. It is most unusual for the director to serve as his own lighting designer, but it makes as excellent sense as for a composer to conduct his own music. At the theatricals in the Hôtel de Bourgogne, for example, larger-than-life shadows festoon the walls; at Ragueneau's pastry shop, the lights seem to be made of flour; Roxane's balcony is a floating island of luminescence between earth and heaven; at the siege of Arras, the brave Gascon cadets become a living frieze on a wall of white cannon smoke; in an autumnal cloister garden, the disembodied, burnished crown of an oak sheds dying leaves and dying light on an undying love. Hands's lighting always manages to bring out something unexpected, an epitome or symbol, without, however, stealing the lightning from the drama and poetry.

Hands's direction is similarly spectacular. It is bouncily physical, with action permeating the remotest corners of the stage, but always providing a harmonious accompaniment, not interference, to the soloists up front. One is tempted to see the play again just to watch these complementary, marginal activities, yet even a second seeing wouldn't suffice to reveal all that throbbingly jostling existence. Bodies and objects hurtle through

Photograph by Martha Swope.

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the stage space, people and things collapse over or under one another—the whole world seems to be stitched together with a zest for motion. Just the way the Gascon cadets make their feast disappear in a trice so as not to share it with De Guiche is like a magic trick performed in concert by a regiment of magicians.

All the acting is good, much of it wonderful. Derek Jacobi is in many ways the definitive Cyrano, with a playfully ferocious range from indomitability to pathos, from iridescent bravura to dusky self-abnegation. With his large but not preposterous nose, Jacobi takes on a curious resemblance to Robert Donat or Roger Livesey—unsightliness makes him handsomer. His voice is as agilely athletic as his body, and he has the gift of commanding attention with his very immobility. He peoples the stage with as many Cyranos as his famous tirade postulates noses, and as his stature grows, his nose seems to shrink. Only in his death scene can he not quite transcend technique into art, but by this time we care enough to forgive. As Roxane, Sinead Cusack is greatly appealing and accomplished, though her bluestocking may be a mite kittenish and her maturation into womanhood a trifle too slow. This Roxane is more bouncy than intellectual, but on its own terms the performance works and may even bring the character closer to American audiences.

The true marvel, though, is the large supporting cast, in which no performance grates, and in which many a cameo etches itself into our awareness as memorably as a lead. I was particularly taken with the subtle degrees by which John Carlisle transforms De Guiche into fineness, with Pete Postlethwaite's balancing of Ragueneau between lovableness and loutishness, and with Tom Mannion's making Christian pungently idiosyncratic rather than the customary pallid cliché. Add to this a magisterial score by Nigel Hess, which knows how to stay in period and still sneak in hints of modernity, and also knows exactly when to desist, and you have a *Cyrano* that your memory will uncork and inhale for years to come.

VISUALLY, **Much Ado About Nothing** is even more astonishing. Darkling, polished floors and glossy Lucite partitions with trees and such painted on them, walls that suddenly sprout tall windows with silhouettes flitting behind them, a gently hilly horizon with stars and mysterious red lights playing above it—everything here is sheen, reflection, translucence, diaphaneity. But suddenly a change of lighting can make everything opaque, or maintain the transparence but tint it red or grisaille or zebraed chiaroscuro. Will-o'-the-wisps dance in

“. . .At this visually astonishing, musically rapturous *Much Ado,* we might be in a theater, a concert hall, or an art gallery. . .”

our gaze like motes in moonbeams, and partitions pop up or vanish to make the space protean. And when Reid conjures up an inexhaustible array of unostentatiously sumptuous costumes, Koltai's décor and Hands's lighting evoke a survey of Renaissance painting. Now it is a Caravaggio that sucks us in, now a Ribera, now a Pieter de Hooch. Cross-lighting brings out the sculpturalness of the figures as we glimpse them on the oblique between history and art. And here Hess's music is even more insinuating and rapturous—though still controlled—until we no longer know whether we are in a theater, a concert hall, or an art gallery.

Much Ado is a shrewd play in which comedy and near-tragedy chase each other like a kitten and its tail until they are revealed to be the same organism: the scheme of things as they are. Villainy is all but motiveless and joy very nearly accidental; intrigues are defanged into pranks, and bumblers set the world aright: “What your wisdoms could not discover, these shallow fools have brought to light”—foolish goodness muddles through to save learned folly from itself. With what ingenious directorial touches—except for the odd bit of overfussiness, as in Benedick's eavesdropping sequence—the messiness of Messina is given its chaotic shape. The yeomen of the guard persist in considering Conrade the main culprit and barely bother with Borachio; when a chain of men doff their hats, the last one is sure to don his; when Benedick and Beatrice have finally staggered into their happiness, we can still see them sparring in dumb show.

Though perhaps more tomboyish than blue-bloodedly disdainful, Sinead Cusack is a crunchily delicious Beatrice, the honeyed huskiness of her voice harboring stingers in unexpected syllables. Clare Byam Shaw remarkably coaxes mature poise out of Hero's fluff, and Christopher Bowen finds just enough personableness in the callow Claudio. Ken Bones is a touching Don Pedro, lonely beneath his authority; John Carlisle is an amusingly diabolical Don John, employing unusual stresses and pauses to tickling effect—indeed, the entire cast is expert at rubatos to put new mettle into old lines, but Carlisle excels them all. The elderly brothers Leonato and Antonio (Edward Jewesbury and Jeffrey Dench) are superb individually but even better as carriers of sibling rivalry into its terminal phase. Hero's ladies-in-waiting are nicely differentiated, and as the hog-tied Conrade, John Bowe is hopping-mad with style. The guard is absurd without excess, and Dogberry (Christopher Benjamin) is adorable as he wields his stupidity as if it were sweetest reason; Verges (tiny Jimmy Gardner) is the small dogged shadow of that lucent lunacy.

Derek Jacobi's Benedick is a bit of a problem. Once again there is dazzling technical prowess, but the actor seems neither aristocratic nor scholarly enough for the part, and becomes effete when overexcited. Sometimes he is too broad, as in the eavesdropping scene (one of two or three scenes that Hands overdirected into camp), and without his impressive Cyrano nose he looks a bit too commonplace. But out of oddball intonations he wrests a good deal of offbeat humor. To think that the RSC has two solid companies in England and still enough talent left over for this Ameri-

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can tour. And after some eighteen months, the performances are still as pristine as if factory-sealed and unwrapped by us for the first time. Let the American theater establishment look at this and weep—and try to do better.

MOST INAPPOSITELY, CIRCLE REP, WHICH does so well with contemporary Americana, has chosen this moment to inflict on us a **Love's Labors Lost** that should never have been found in the first place. "From day to day visit the speechless sick," a lady enjoins her suitor, yet surely they themselves, indeed the entire cast, are the speechless sick. Toby Robertson, a director who seems to have flunked out of England, where he directed one of the few Shakespearean productions I ever walked out on (a transvestite *Pericles* he later repeated here), has set the action in a period that fluctuates between 1925 and 1984, and has put it all on a putting green that would be trodden as flat by these feet as Shakespeare's lines are by these mouths.

Although Colin Fox (Sir Nathaniel), Michael Higgins (Holofernes), and Ken Kliban (Armado) have their moments, the rest range from touching unqualifiedness to militant ineptitude. The set by Franco Colavecchia consists of a number of vertical green panels that curve into the floor, which is wall-to-wall green carpeting. It all looks graceless and desolate. Laura Crow's costumes are something even the Salvation Army must have rejected, and Norman L. Berman's music has little character. Some of the lines meant to be spoken are now sung or delivered in *Sprechstimme*, and sabotage the text either way. Even Dennis Parichy's usually excellent lighting seems amateurish here, as when some sorts of red algae seem to be projected on those green panels. There are moments of inadvertent humor, but not enough to make the experience anything but excruciating. And all the time there is Toby Robertson's direction, which does not even have the decency to be passively bad but is actively, aggressively awful.

THE PLAYS OF CLIFFORD ODETS ARE BETTER dead than read or, heaven forfend, revived. The new Chelsea Playhouse (a dump) opened with **The Country Girl**, which I left after the third of its eight scenes. Under Richard Thomsen's mortuary direction, this boring tale about the rehabilitation of a drunken actor could give funerals a bad name. Hal Holbrook overacts assiduously; Christine Lahti, a fine actress, seems barely alive; and Jeffrey DeMunn, another interesting actor, appears to be asking "What am I doing here?"—a question to which there is no easy answer. But the ingenue, Jennifer Joyce, belongs in this play, and only this play. ■

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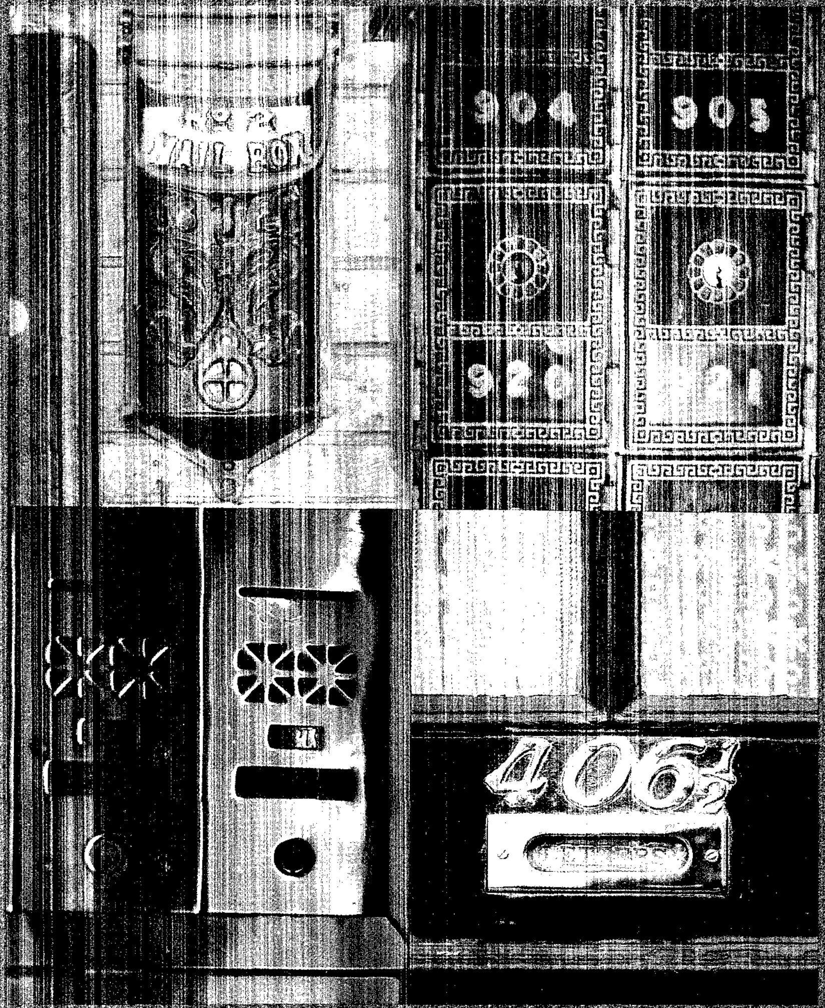

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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Nancy McKeon and Corky Pollan

Infant Gratification

It never fails. That baby gift you've just sent off is instantly followed by yet another birth announcement. But don't despair. The charming Dutch custom of celebrating a newborn's birth with a keepsake delft plate has now traveled to our shores. Betsey Thompson of Milestones takes authentic delft plates and has them hand-painted with all the necessary information—the hands of the cuckoo clock point out the exact time of baby's arrival. Or consider a sampler. In early times, samplers were used to record or instruct. How fitting, then, that Paula Chalfin stitches samplers to record a baby's birth. Choose colors and a message and Chalfin will cross-stitch one for you.

DELFT BIRTH PLATE/*Milestones, P.O. Box 291, Colchester, Connecticut 06415 (203-537-1873)/$29, including postage Four weeks' delivery*
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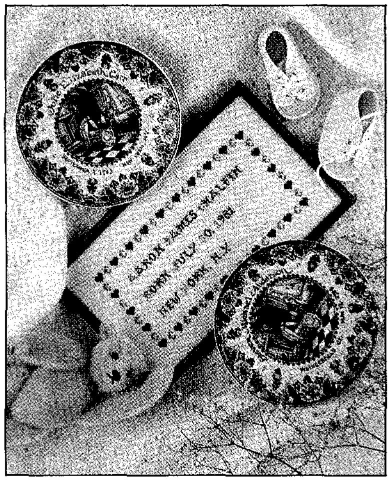
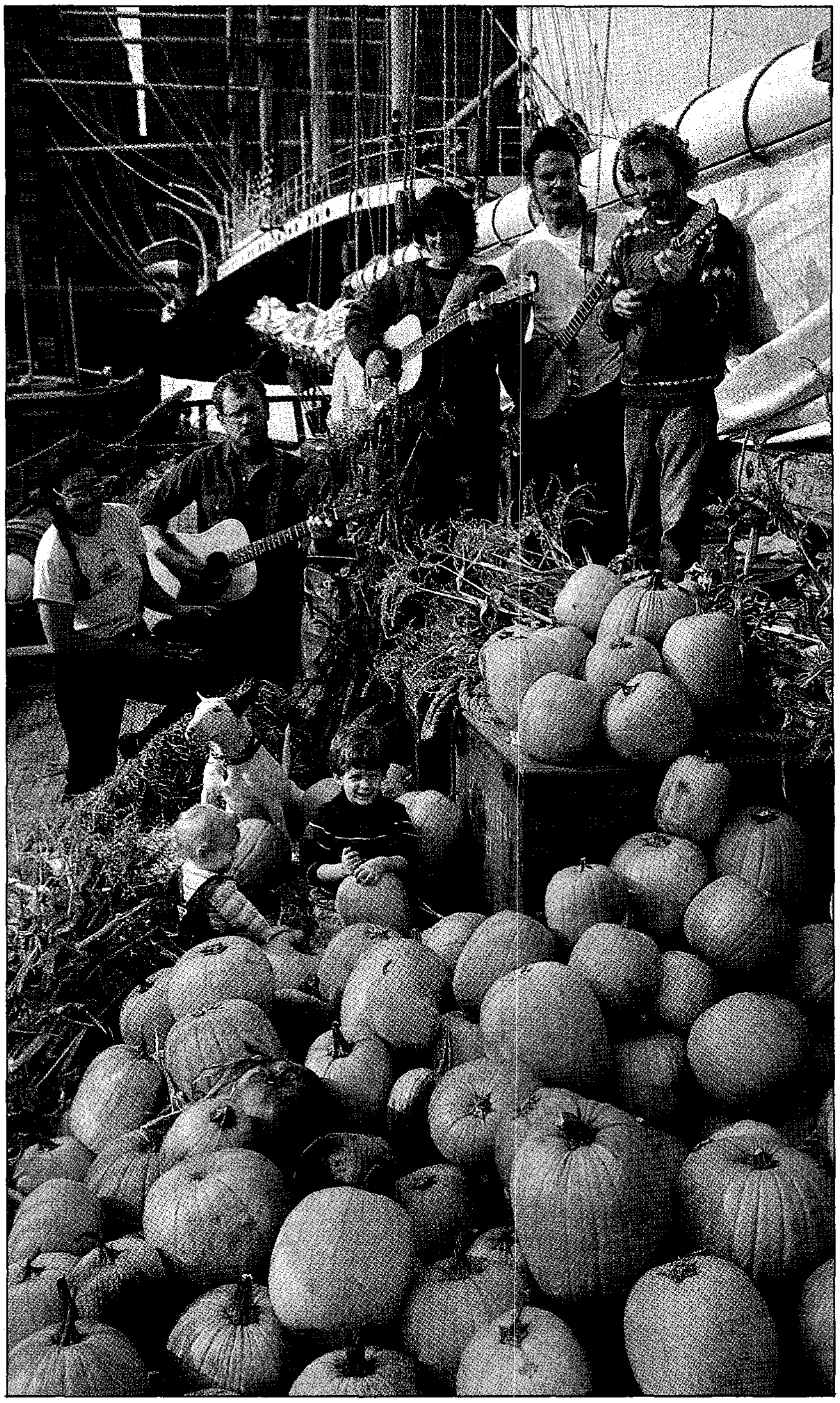


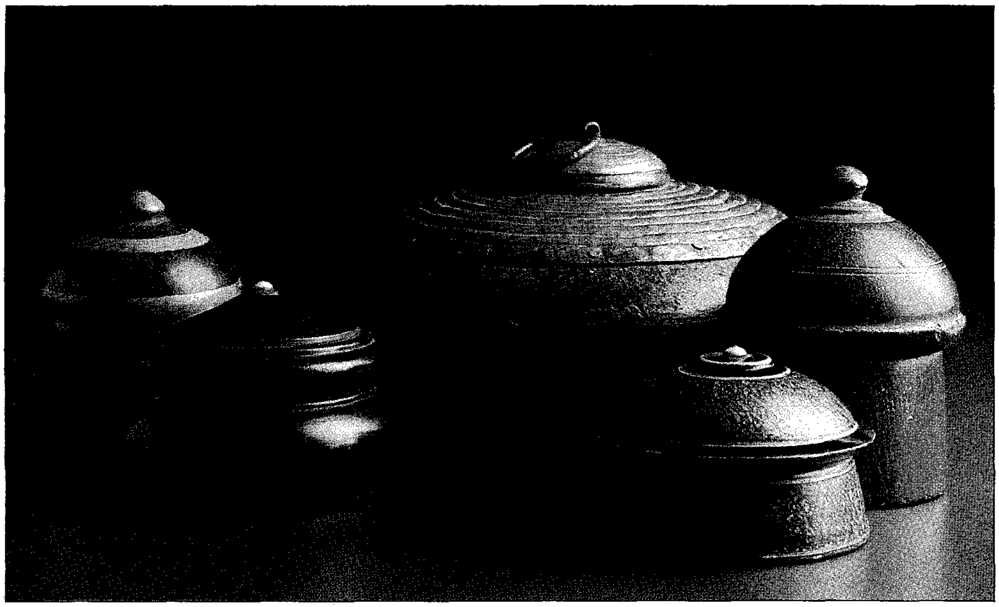


Country Pumpkin

This is the time of year when thoughts turn to pumpkins. And pumpkins turn into pies, soups, breads, and jack-o'-lanterns. How appropriate, then, that this is the time for South Street Seaport's annual pumpkin festival to welcome fall. On Sunday, rain or shine, Pete Seeger's Hudson River sloop, *Clearwater,* will sail into Pier 16 with 15,000 pounds of pumpkins from the Hudson River valley, and they'll be on sale at old-fashioned country prices ($1 to $6 for pumpkins weighing one to fifteen pounds). The peripatetic Seeger, whose folk-singing has nourished so many of us for so many years, will head a three-hour folk concert featuring such Seaport regulars as Tom Chapin and the *Clearwater* crew (above), plus Joe Heukerott, and the Sloop Singers. But there's more: free horse-drawn hayrides for kids, pumpkin (and vegetable) carving by New York's master chefs, and, on sale, such pumpkin treats as tarts, fritters, cupcakes, empanadas—even pumpkin ice cream.

PUMPKIN FESTIVAL/*Pier 16, South Street Seaport, 732-7678/October 28/noon to 5 p.m.*

Photographs: left, S. Baker Vail; right, Ted Hardin.



Old Storage

Is it their deliciously earthy colors or their sweet squat shapes that make these rouge pots and tobacco canisters from Rajasthan, India, so appealing? Years ago, the small wood boxes ($35) held the red powders used to apply kumkum, that circle of red that adorns Indian women's foreheads. Today, they're a delightful addition to any dressing table. And the tobacco containers ($150) will add a touch of grandeur to the simplest desk.

BERGDORF GOODMAN
Seventh floor

Table the Ocean

Here are the hautest of appetizers to begin that sit-down dinner, or to nibble with bubbly at brunch or late supper. These seafood pâtés from Balducci's are smooth as silk, cool and rich—art on the plate! (The foamy pinks and creamy whites are the true colors of whichever sea creature's in the dish.) A shrimp terrine (right) is layered with cooked shrimp chunks, zucchini bits, and enough fresh dill to give it a nippy taste. The salmon rillett (left), also speckled with dill, is wrapped in a slice of smoked Norwegian salmon, and it's a *knockout* on a plate. A mousse of poached salmon (top) has a design of cooked leek and a softly delicate taste. Not shown, a terrine of scallop and a lobster mousseline (pink), with a center of sole mousse (white) and a whole lobster tail—serenely good. Serve these with genteel triangles of thin-sliced white toast or toasted baguette. The pâtés are $4.99 to $5.99 for a quarter pound, and each loaf weighs one and a half pounds. —**Barbara Costikyan**

BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*

The Tight Stuff

These days, there are those who never don anything but leotards and tights. Life is a continual round of aerobics. But even for those of us who take our exercise in more modest doses, those old dance leotards just won't do. As our bodies firm, we want a bit of fashion to show off the gains. So consider these Flexatard outfits designed by Gilda Marx: a chili-red-trimmed boat-necked leotard ($31); black-and-white leotard ($29); skinny ribbed Capri pants ($30); reversible ribbed leg warmers ($12); and, to accentuate that newly tiny waist, stretch belts ($5).

BODY DESIGN BY GILDA/*65 West 70th Street (799-8540), 187 East 79th Street (737-8440), 139 East 57th Street (759-7966), and 1407 Broadway, near 39th Street (398-1407)*

Photographs: top, Corinne Colen; center right, S. Baker Vail; bottom, Marcia Luce (platters from Wolfman-Gold & Good Company).

The Insatiable Critic/Gael Greene

BLESSING ON BROADWAY

"...Though it's only six weeks old, Cafe 43 is already more winsome than most of its neighbors in this tawdry Zip Code..."

TALK ABOUT BEING BORN WITH BLESSINGS. Cafe 43 has a rich and delicious inheritance. As the newest offspring of Inhilco, this restaurant-and-wine-bar shares the grapey obsession of its corporate sister, Windows on the World, as well as the savvy of Windows' wine buyer and the sophistication of Arnauld Briand, late the chef of the Cellar in the Sky. Only six weeks ago, Cafe 43 moved into the graceful space vacated by O'Neals' on the West 43rd Street block where once Xenon vibrated till dawn.

Boffo box office: *Cafe 43, the new show in town.*

Long and tall, with buff leatherette banquettes, mirrors, and turn-of-the-century intimations in glass shades and spiffy tile floors, Cafe 43 evokes an easy French brasserie and has already been discovered by neighborhood lunchgoers. But it won't be long till theater fans flock, drawn by its gentle prices, its clever table d'hôte dinner with great wines by the glass, its oenophilic browsing potential (thanks to a pair of Cruvinet wine-keeping consoles), and its free parking after 4 P.M. at the nearby Hippodrome. (Park before you go to the theater; get your ticket validated after supper at Cafe 43.)

Whether penny-wise gourmands will make the trek—without an expedition to Times Square as provocation—depends on whether and how quickly chef Briand perfects his act. The menu has some appealing flights of fancy. You will recognize the inspiration—a touch of the classic, contemporary sensibilities, hints of California, a borrowing from Japan—the typical eclectic air of the new American spirit. And the kitchen has its triumphs. Almost everything is seductive to the eye, but the mouth has cause for complaint. The kitchen seems terrified of seasoning. Sauces are listless. And dishes grow tepid en route to the table.

Even so, Cafe 43 is already infinitely more winsome than most of its neighbors in this tawdry Zip Code. Only inflexibly demanding epicures will be seriously offended by its flaws, especially when prices are so appealing. Champagne by the five-ounce flute is even cheaper than by the bottle. You can organize your own mini-tasting, as we did. Entrées range from $6.95 to $14.95 at lunch (many are under $9), from $6.95 to $15.95 at dinner, when a hungry duo can easily dine for under $60 with coffee, four glasses of wine, tax, and tip. And if the ravioli and the burger seem as flat to you as they did to me, the remedy is a mere twist of the wrist. There are handsome salt and pepper grinders on every table.

Awaiting you is the doorman's hearty greeting, great bursts of flowers—real and in fiercely pedestrian watercolors and prints—and a barman (from twilight on) who regards the bar as his stage. Stopping by late one evening for a nightcap, I order my favorite California bubbly. He insists I try Billecart-Salmon Brut Rosé instead, and offers a generous sample to my friend (without charge) while we wait for his Cabernet to arrive from the dining room. At the moment, the house is almost double-staffed. Seasoned veterans rule the amiable young crew, men and women alike in black vest with the short leatherette aprons of a sommelier. I'm not sure I was ever anonymous: A senior was invariably assigned to us, while sophomores tended our neighbors. Alas, recognizing a critic seemed to have no influence on the kitchen's seesaw performance.

There are scattered highs. At lunch, roasted peppers bathed in olive oil are ringed with zesty salami. A fine tuna sauce with scattered capers frosts thin slices of roast veal in the vitello tonnato. Pleasantly puffed pillows of fried mozzarella may be dipped in a fresh tomato sauce. Noon-hour entrées include lamb steak, splendid rare, with minced herbs and delicious scalloped potatoes. Dinner might begin with rich cream of fennel soup. The best entrées include nubbins of sweetbread graced with slivers of shiitake mushroom and frizzles of crisp-fried leek (but do I taste sugar?); swordfish, rare and moist, as requested (its tarragon sauce much too subtle); and the sirloin, tender, cooked as commanded and full of flavor (though the French fries are tasteless and soggy). Tomatoes layered with zucchini, then grilled, make a wonderful garnish or side order.

That table d'hôte dinner changes weekly. It might offer, to start, cabbage-wrapped bass or lush cheese-and-spinach ravioli with wild mushrooms, then a choice of veal chop in a melt of foie gras or beef medaillons in mustard sauce, mixed greens, and a choice of desserts plus coffee. But the ravioli are lukewarm and unseasoned (as are too many offerings). The veal is dry. The vinaigrette is undistinguished, and it's almost nonexistent in the salad that accompanies baked goat cheese in bell peppers. A paillard of salmon (first course on another evening's special dinner) is dazzling to the eye—blush pink and almost rare in a puddle of yellow sauce with slivers of artichoke heart, matchsticks of red pepper, and the green of chive—but the fish itself has no taste, and the sauce

Photographed by Ted Hardin.

is noncommittal. Seafood bisque under a puff-pastry bonnet is somewhat heavy-handed. And mild goat cheese melted on a vegetable pancake would be better if the vegetables weren't overwhelmed by batter but were sautéed as one does potato pancakes. (So I mused, downing the last bit anyway.) A Chinese-inspired chicken with pine nuts is much too salty—so, my friends observe, is the nicely crisp and juicy duck confit, though it isn't too salty for me. (And it comes with those wonderful scalloped potatoes and the tomatoes layered with zucchini.) Beef medaillons on the table d'hôte were tough and tasteless under their confetti of garlic, shallots, and parsley.

At lunch, crabmeat and wild-rice fritters are served as an appetizer with heavenly crisp deep-fried spinach, but the fritters are dry and anonymous. Does someone in the kitchen have a grudge against wild rice? Though an entrée of shrimp arrives impeccably just-cooked (as requested), the shrimp are tasteless, and the wild rice has been assassinated. Bay scallops are wimpily lackluster, too, in a salad with unripe avocado, niblets of corn, and mushy ribbons of tomato. And that unseasoned Cafe 43 hamburger on its aristocratic bun is sadly proletarian.

CAFE 43
PARK
HOTEL CARTER

Tasters' choice: *A café for grape nuts.*

The real masterworks here tempt the sweet tooth. Homemade ice creams are first-rate, smooth and perfumed with sophisticated flavor. Sorbets may vary—the blueberry is brilliant, the strawberry's a bit too sweet—but they are creamy and attractive layered in a glass flute. Plum frangipane tart is tartly pleasing, as is sliced pear arranged in a fan and surrounded by papaya coulis. I love the lemony prune armagnac mousse, and also a more primitive union of pineapple and praline; one evening's special, chestnut ice cream with armagnac and apples—its antennae of fried apple skins waving over a hill of whipped cream—is sublime. Less thrilling is a feuilletage of berries and orange. The crème anglaise lacks zip, and it would take a lot of it, perhaps in a soup bowl, to make floating islands of meringue work, notwithstanding daring minced macadamia nuts and an artistic melding of raspberry purée with the pale cream. But no serious sweet-lover should miss the house's namesake chocolate cake, a triplex of varying textures, dark and ferociously intense in a pool of coffee-perfumed cream. Even if you don't believe in dinner *after* the theater, you might linger long enough for champagne and a sampling of the dessert cook's art.

Cafe 43, 147 West 43rd Street (869-4200). Open for lunch Monday through Friday 11:30 a.m. to 3 p.m., for dinner Monday through Saturday 5 to 11:30 p.m., and for supper Monday through Saturday 11:30 p.m. to 1 a.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa.

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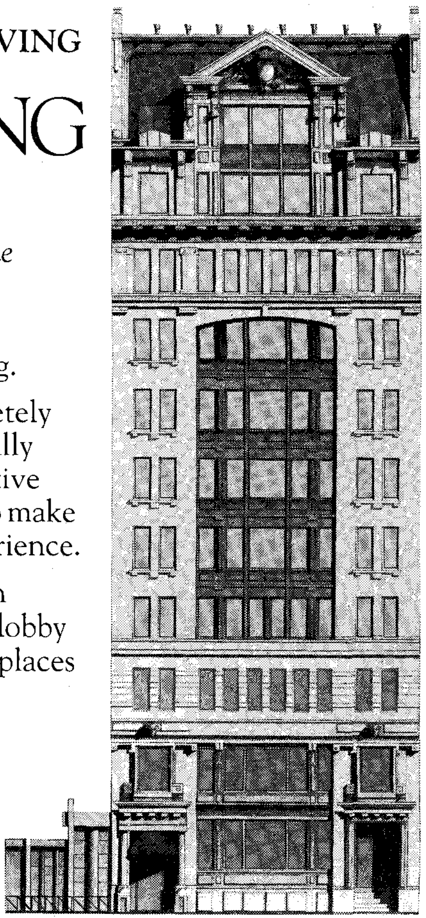

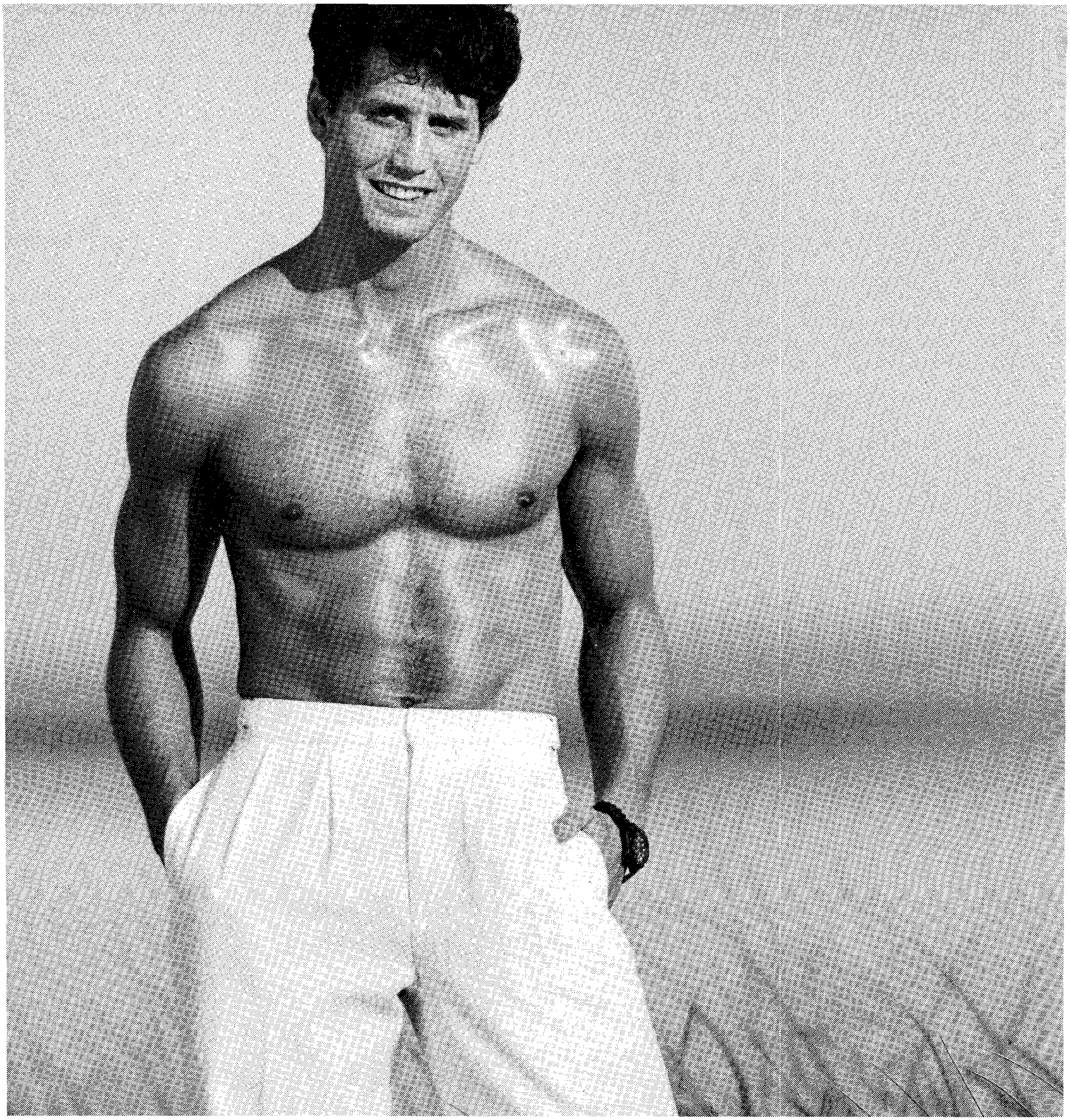

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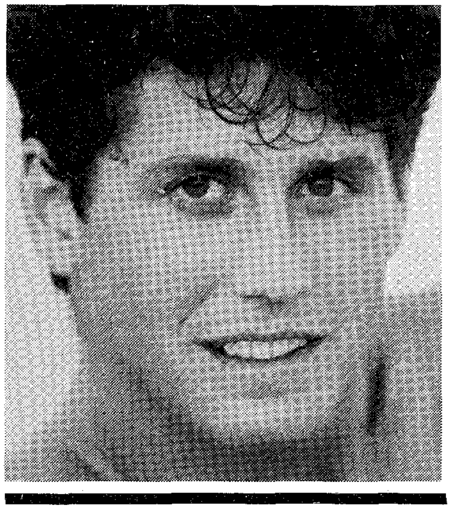

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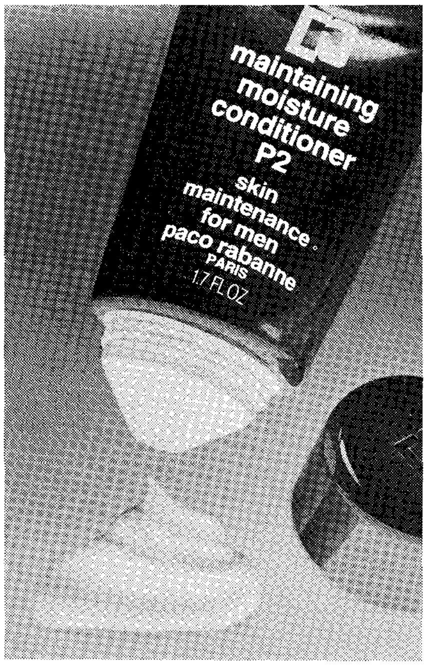

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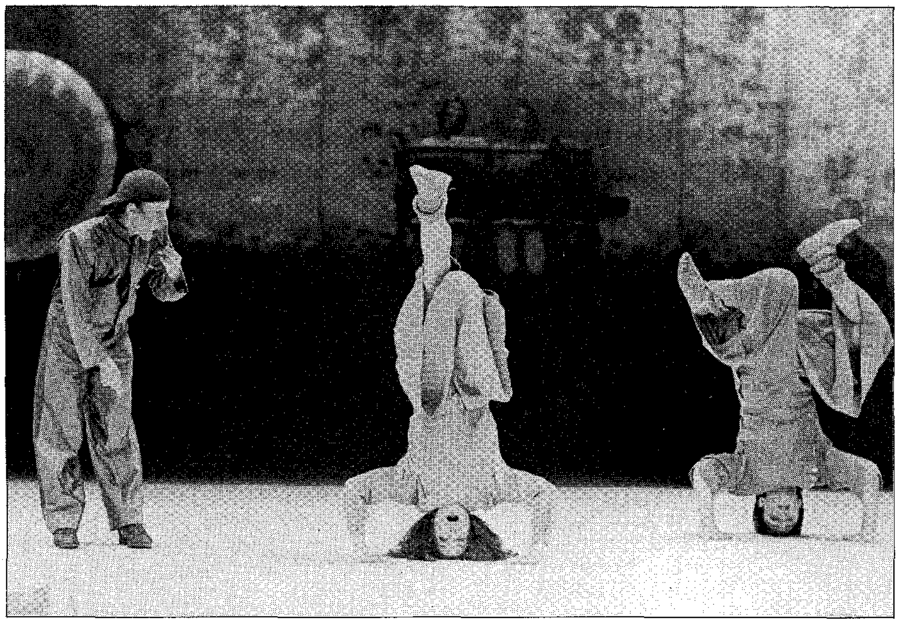
GAMES PEOPLE PLAY

"...'New' from the avant-garde: at St. Mark's, cryptic and flaccid work; a glossy and uninventive Monk in Brooklyn..."



Gamemaster: *Meredith Monk, at left, with dancers in* The Games, *at BAM.*

FOR SOME YEARS NOW, ST. MARK'S Church in the Bowery, a gracious building sitting catercorner at Second Avenue and 10th Street, has sheltered and supported new work in the arts. Not even the gutting of the building by fire in 1978 discouraged this activity. **A Decade of Dance,** the recent pair of concerts presented by the church's Danspace Project, celebrated the rebuilding of the sanctuary, with its inviting dance floor, and boasted, at least on the program cover, an honors list of avant-garde choreographers who had appeared there. The first of these evenings, however, did little to bolster one's faith in the experimentalists.

Too much of the work was cryptic, flaccid, or just marginally dance. Ishmael Houston-Jones offered a mini-retrospective of his pieces, the ostensible high point of which had him loping about aimlessly while his mother, Pauline, a spunky lady with an amateur's absence of shame, provided an unrehearsed monologue. "How long will you keep doing that?" she wanted to know, adding (rather dangerously, I thought), "Why?" She might have asked the same of the pedestrian Joan Jonas, who ran, heavy-footed, in circles, crumpled newspaper, and waved enormous flags while the lights went on and off. Jane Comfort and Karen Callaghan performed Comfort's duet about a spiritualist and her client, in which stylized, rhythmic dialogue all but replaced movement; this number had, for what it's worth, the polish of professionalism.

Still, on the side of the angels, there was Dana Reitz in her solo *Steps.* Reitz reverses the scheme of things we have come to expect from our experience of ballet, tap, and social dancing, where the feet do the interesting stuff and the arms merely echo. With Reitz, it's the hands that provide the action, while the feet, simply treading, are the accompaniment. In one section of the ironically named *Steps,* the hands—and, following their initiative, the arms and head—go from calm to crazily busy and back again to tranquillity; in another, the upper body fleetingly evokes images from fields as disparate as baseball and classical antiquity. These minor visual miracles were performed by the lithe, stern-faced dancer in a silence so rapt you could hear the scratching of the critics' pens.

Unquestionably the best thing on the program was the appearance of the granddaddy of postmodernism, Merce Cunningham, improvising a "dialogue" with his frequent collaborator, the composer John Cage. Creating his sound score out of available materials, Cage shuffled a pole along the floor of the balcony (low rumblings), then scraped metal folding chairs across the opposite side (murderous screechings). Cunningham tried out various forms of basic locomotion—pacing, slithering—and adorned these with arm gestures that suggested spinning pinwheels, taffy pulling, the signals of a traffic cop. Both performances, hypnotic yet almost entirely shorn of theatrical embellishment, took one back to the innocent days a few decades past when dancing really looked as if it were going to be made all new.

IT'S NO NEWS THAT MANY OF THE radical dance-makers of the sixties and seventies have been co-opted by Establishment organizations, either the big ballet companies or prestigious presenting institutions. And one worries—when one sees, for example, **Meredith Monk** leading off the Brooklyn Academy of Music's "Next Wave" series with a work that seems both glossy and enfeebled—that this is not just an accident but that recognition and acceptance can somehow dull an artist's edge.

The Games, created in collaboration with Ping Chong, is, like many of Monk's earlier efforts, a multimedia, pageantlike piece, drawing upon movement, design, and music, specifically Monk's own brand of wordless vocalization, a succession of haunting human cries. The piece employs Monk herself as the Gamemaster who leads a party of five contenders through an ominous Olympics. The challenges run from children's games like "red light, green light," through nightmarish quiz shows with unanswerable questions, to tests of sheer emotional and physical endurance. Clues planted rather obviously—Query: "What was the name of the last person to see a cloud?"—give the proceedings an apocalyptic cast. The Gamemaster might be a stand-in for Hitler (the piece was first produced in Germany); the competitors and the Chorus that urges them on seem to be survivors of a nuclear holocaust.

Monk is usually adept, in her grand-scale works, at creating feeling about a global situation through human specifics and imagery that borders on fantasy. Her theatrically rich and moving

Photograph by Beatriz Schiller.

Quarry, of 1976, evokes the Second World War through the eyes of a sick child whose fevered dreams conjure visions. In *The Games,* unfortunately, she does not succeed in personalizing the familiar predicament she invokes or in expressing it in particularly inventive imagery. She only dresses it up.

UNLESS YOU'RE OBSESSED WITH A person—physically, emotionally, or intellectually—you're not likely to sit and observe him intently for an hour at a time. A performer giving a solo program of his own work attempts to elicit that obsessive fascination with himself and his doings from every member of an audience of strangers. It's no wonder so many fail. I'm sorry to say that **John Carrafa,** who recently showed his 70-minute solo *12-31-99* at Dance Theatre Workshop's Bessie Schönberg Theater, is no exception, though he certainly gets points for pure dancing.

Carrafa's inclinations, like those of so many other emerging dance-makers, are autobiographical. Here, on a New Year's Eve at the turn of the twenty-first century, a spent man looks back on his youth. It is a youth that is entirely ordinary; perhaps only a fledgling choreographer could assume it would compel interest. We see the likable boyish figure as a college student, writing to the folks back home and—perhaps later, as a struggling young artist—going through a stupefying daily routine in which large chunks of time are devoted to waiting on table and watching TV. As the piece progresses, its orientation grows more ambiguous. There is a long stretch (a dream, I think) in which our hero finds himself in a jungle, encountering a ravishing red-haired missionary, one Miss Emily, and a gratuitously exalted sequence on a beach where he seems, drowning, to see his life whole.

The piece incorporates a very literal kind of mime that is, apparently, part of Carrafa's theatrical background. The periodic abstract dance sequences, by far the best things in the show, owe more than a little to Twyla Tharp. A prominent member of Tharp's company, Carrafa has mastered her signature juxtaposition of swift and slow, harsh and serene, smart-alecky footwork set against lazy, drawling arms. He doesn't have anything new to say in this language, but he speaks it wonderfully. His energy, mobility, and stamina are thrilling, and at one point, when he's simply running backward in a circle, he's beautiful enough to make you cry. I don't see that Carrafa has much talent as a choreographer—for all he's harvested from Tharp, he's completely overlooked her subtle play of movement rhythms against musical ones—but he reveals, inadvertently, that just being a dancer is no mean achievement. ▬

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HEAVEN SHOULD WAIT

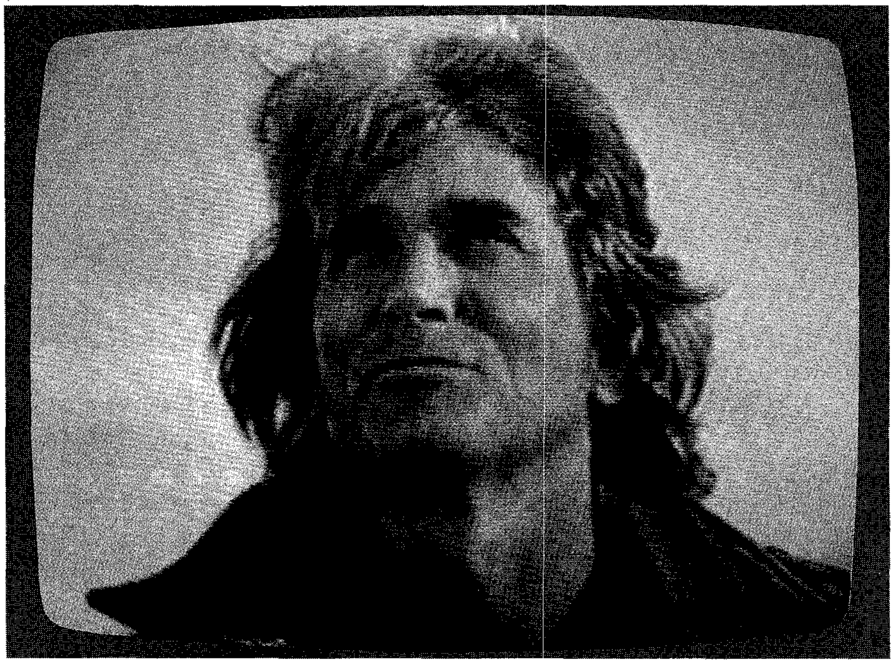
"...Goodness isn't easy. It insists on choice. If *Highway to Heaven* is to be persuasive, we must see those choices being made..."

MICHAEL LANDON SPECIALIZES IN conspicuous goodness. If he isn't parading this goodness around, he will spend our time just standing there like a benign tree. (He acts, in fact, like a tree, or a petrified forest.) He began as the noble son on *Bonanza*. He grew up to become the perfect father on *Little House on the Prairie*. Now—on **Highway to Heaven** (Wednesdays; 8 P.M.; NBC)—he's an angel. You see how easy it is? All we need is love.

The Michael Landon angel is on probation. He has been sent down, with a thick neck, from the Great Goodness in the Sky to help those on Earth who are willing to help themselves—sort of like a Republican president. His mission is to prove that "the world doesn't stink." He helps the lonely and the infirm and the embittered, senior citizens and love-starved spinsters, surly drunks and grieving widows and little boys who are terminally ill. He even helps a country-and-western singer whose father doesn't understand her.

Helping the Michael Landon angel help others who are willing to help themselves is Victor French, who plays the part of an ex-cop inclined to believe that the world does indeed stink. Unlike Landon, French wears a beard and a baseball cap. Unlike Landon, French can act when they let him. Unfortunately for the credibility of all this private-sector do-goodism, French the skeptic and French the cynic, who ought to be a scourge, comes across most Wednesday nights as a mere quibbler, full of boozy doubt and lousy memories, too easily converted into wonder that is crinkle-faced and a faith as steadfast as your mother or your fire hydrant. If the old folks need flowers, Michael blooms. If young women are stuck in shyness, Michael will transport them; he will even conjure bicycles that are metaphysical. If fathers can't comb out the snags of love and pain in their emotional hair, Michael sings a country-and-western song. Evil is a wimp. French is asked to witness and admire Michael's wrist action in the soul-grapple. I am inclined to lose my cookies.

Perhaps, since the two-hour pilot with an insufferable Helen Hayes was aired, you've missed the last several chapters of *Highway to Heaven*. Baseball was on at the same time, not to mention *Mistral's Daughter*. In which case, being conscientious, I should say that the series has improved. After all, the angel Michael can't star in, write, produce, and direct every episode, and most episodes will be one hour instead of two, and Helen Hayes, I hope, has something else to do next week with her *grande dame* afflatus. Last week, happily, Ronee Blakley showed up to be country-and-western with her usual satirical serrated edge, her knife in the back of nostalgia.



Only the good die young: *Michael Landon as an angel on probation.*

But, really, goodness isn't easy. It insists on choice. If it is to be dramatized persuasively, we must see and hear those choices being made. The angel Michael, like the previous Michael's father and son, is that very odd hybrid possible only in Disney World: the potted plant that causes tooth decay.

TONY FRANCIOSA, ON **Finder of Lost Loves** (Saturdays; 10 P.M.; ABC), is also in the goodness business. I like Franciosa more than I like Landon because Franciosa used to be able to act—remember *The Name of the Game*?—and looks as if an interesting life had left its map on his face. Behind his dimples, there must be concave thoughts. Then again, maybe not.

The angel Tony is a sort of *Mr. Keen, Tracer of Lost Persons* private eye specializing in romance. He lost his wife. He loved her so much that he grins through his melancholia. He will, with the assistance of Deborah Adair, who adores him more than he will ever know for at least six weeks, undertake the tracking down of lost partners in the libidinal game, of family dropouts and unrequited sore losers, of the missing in action after we wake up from our junior-high-school dreams.

So far, Tony and Deborah have gone after the woman a capitalist pig left at the altar, and a compulsive gambler whose fiancée forgives him, and a runaway teenage daughter, and a song-writing boyfriend who somehow managed to forget about his marriage proposal, and a twin sister of a hyperventilator, and a vamoosed chief squeeze of an attorney-at-law—ad nauseam and beat vigorously.

Like Michael, Tony almost always succeeds. Unlike Michael, the terms of Tony's success aren't always obvious. Sometimes, success is finally understanding. It may even require relin-

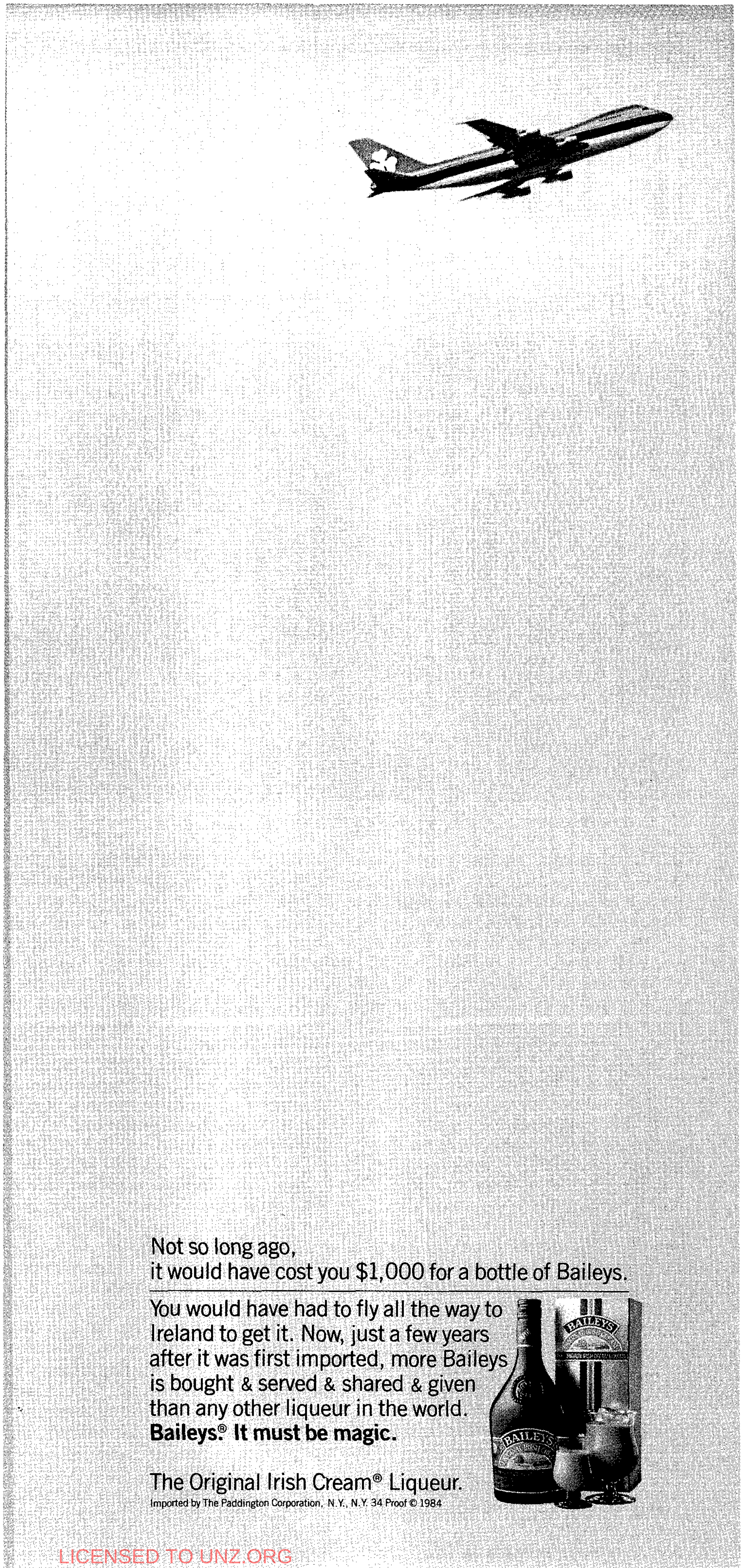
Photograph by James Hamilton.

quishing. I hate to say this, because we are talking about two different claptraps, and Aaron Spelling produces *Finder of Lost Loves,* and Aaron Spelling is trying to turn all of us into morons, and *Finder of Lost Loves* is just *Fantasy Island* without the Spanish smarminess, and Tony Franciosa will probably be looking for another job before Christmas, but *Finder of Lost Loves* is less disgraceful as a television series than *Highway to Heaven,* the way, as a baseball team, the Cleveland Indians are less disgraceful than the San Francisco Giants. The Cleveland Indians *try,* in spite of the fact that they don't have a nice place to live.

Tony's goodness is not conspicuous, even if his grin is sappy. He wants happiness for other people without seeking approval for himself. He is a regular guy instead of an angel, or the perfect father, or the noble son. He is, in a peculiar and satisfying way, *haphazard,* which is life-giving instead of godlike, or treelike, or vegetarian. Understand me, please: *Finder of Lost Loves* is a rubbishy program, and doubtless doomed, and ABC ought to be worrying about exactly why its new season has gone so wrong, but *Finder* isn't pious. The tear it jerks is from the tissue of our desire; who can laugh at squandered opportunity, the brave refraining, loss, regret, and stamina? *Finder* manages to cheapen all of these feelings, simply because it isn't good enough in honoring them. Nevertheless, I like it more than *Highway to Heaven* because it doesn't pretend to be *too* good.

IS IT PERMISSIBLE TO WORRY ABOUT *Hill Street Blues*? I have organized my week around it for two years. There is television that you're paid to watch, and television that you watch because nothing else in the real world seems so compelling. *Hill Street* has been for me obligatory, and I suppose I understand this autumn why Furillo and Davenport can't make it work, and I know I'm glad that Renko has a child, and I approve of what has been a two-part visual essay on the obscenity of capital punishment. (They fried the guy; we saw it; he deserved it; we are diminished; *we* aren't *good.*) However:

Davenport hasn't had an emotion in eight months; rape is the only subject that the writers seem willing to engage, as if they needed to keep doing it until they got it right; the name players have settled into their Emmy-winning celebrity smirks; and all the saving humor has gone out of all the desperate sex. On *Hill Street,* they always wanted to be good; choosing among how-to's was what hurt. The hurt is the art, and *Hill Street*—at least at NBC's break for the vice-presidential debate—seems to be soaping wounds.



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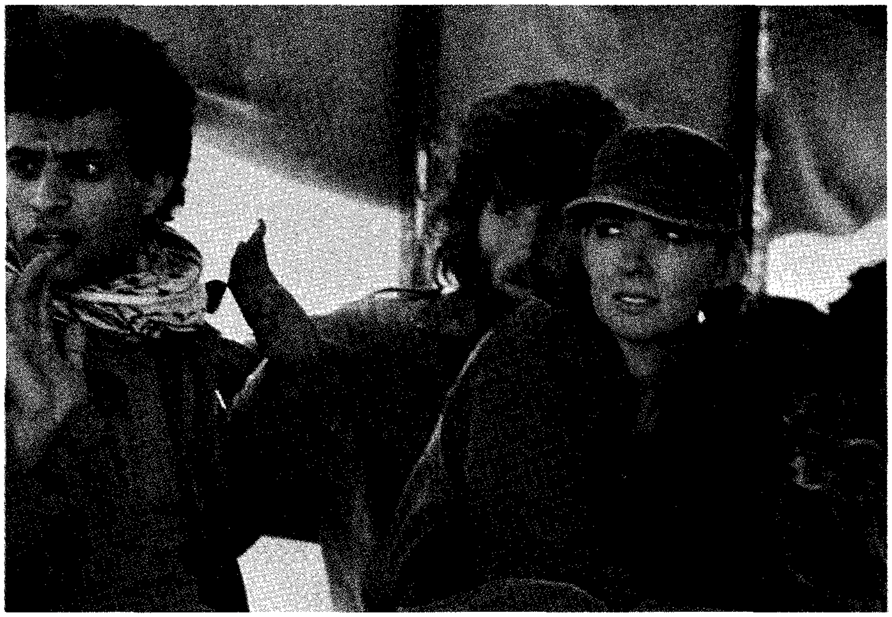
PASSION PLAYER

"...*The Little Drummer Girl* loses much of le Carré's guile, but Diane Keaton gives a performance of sensitivity and force..."



Double agent: *Diane Keaton among the Palestinians in George Roy Hill's film.*

IN A NUMBER OF HIS BRILLIANT THRILLERS, John le Carré has explored the moral and psychological ambiguities of the double agent's life. Last year, in *The Little Drummer Girl,* he gave the theme a twist. If a spy is by necessity an actor, a real actor might make a particularly effective double agent. His devotion to his role might overwhelm his sense of his own identity, which was tenuous to begin with; finally, he would have nothing of his "real" feelings to give away, and thus he would be especially hard to detect. Le Carré gave the theme an additional twist: He made the actor a woman, and specifically a woman easily led by the men she falls in love with. The book is entrancing—le Carré's best, I think—but there's an unpleasant element in it, a layer of contempt, not only for convictionless actors but also for women, who are perceived as lacking the firm center, the iron sense of self, that is a man's.

George Roy Hill's **The Little Drummer Girl** is no better than competent and efficient, but it preserves le Carré's central ideas, so the picture is still fascinating. Le Carré's heroine, Charlie, is the leading lady of a provincial English rep company. A young actress of moderate talent who has pronounced left-wing, pro-Palestinian views, Charlie is a sort of minor-league Vanessa Redgrave, with an extremely active sex life. Having chosen Diane Keaton as their lead, Hill and screenwriter Loring Mandel have turned Charlie into an older American (with the same politics) who is acting in England, an actress who will never be a star. They just barely get by with the switch. The movie Charlie doesn't quite talk like an American, nor does she have the native incisiveness—the smart, bitter, slangy patter of the English left-wing dilettante—that made Charlie appealing as well as infuriating and glib. But Diane Keaton gives a taut, heartfelt performance. She has jettisoned the dithering charm, the adorable vagueness of her Woody Allen period and also the grating edge that emerged in the early scenes of *Reds.* She has her own style of incisiveness—brittle, taunting, ironic—that gives way fast to confusion and even helplessness when she is overmastered. And she's captured Charlie's peculiar sensuality—her easy surrender to men who can teach her something, men who have led the warrior's life. In bed with her lovers, she fondles their scars.

With some minor alterations, the movie follows le Carré's sinuous tale. The soulful Israeli agent "Joseph" (Yorgo Voyagis), posing as a Palestinian revolutionary, attracts Charlie and carries her off to Athens, where she is kidnapped by the rest of a crack Israeli team. Led by the devious Kurtz (Klaus Kinski), these Israelis, specialists in counterterrorism and perhaps the most inventive intelligence operatives in the entire le Carré canon, subject the enraged Charlie to a long "audition"—a kind of brutal interrogation in which they break down her myths about herself and convince her that she is nothing but a radical poseur who has risked little more than arrest in Trafalgar Square demonstrations. They turn her guilt, her sense of inauthenticity, against her, and then, exploiting her need to *matter* somehow, they get her to work for them, offering her a "part" as the supposed lover of a young Palestinian terrorist. When she agrees, they kill the Palestinian (they have kidnapped him too) and send her into the world as his grief-struck "widow," ready to destroy the Zionist imperialists. In time, she enters the Palestinian terror network and leads the Israelis to their quarry, the sinister chief of anti-Israeli operations in Europe.

Charlie is a double agent without a country and without a self. She passes from the Israelis to the Palestinians, and then back and forth again, without quite knowing what she believes. Part of le Carré's intention, obviously, was to suggest that a case can be made for both sides, and that any sensitive and suggestible person who was neither Israeli nor Palestinian might have trouble making up his mind. The filmmakers preserve the national characteristics as le Carré established them: The Israelis are determined, intelligent, manipulative, yet nagged by moral doubts, and ruthless only when dealing with terrorists; the Palestinians are also intelligent, but harsh, fanatical, and completely indifferent to the murder of innocents. Up to a point, one might say that le Carré was reaffirming sophisticated stereotypes. But what made the book moving, and, for pro-Israeli readers like myself, unsettling, even disturbing, was Charlie's immersion in the suffering of the Palestinian refugee camps—the suffering of the Palestinian civilians—and *that* has been dropped from the movie. We get to see hardly any ordinary Palestinians, and when the camps are bombed by the

"...Ugly, anachronistic, *The Razor's Edge* is the dullest movie of the year..."

Israelis at the end of *The Little Drummer Girl,* a viewer might well conclude that only terrorists and terrorists-in-training are killed in the explosions. Whether intentionally or not, the filmmakers have reproduced the most lamentable, morally dishonest aspect of Israeli propaganda during the Begin administration—precisely the kind of propaganda that le Carré wanted to dispel.

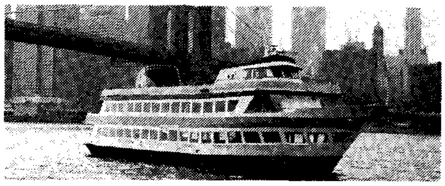
Other things have been lost as well. Loring Mandel, a television writer of no particular distinction, has done his best to remove le Carré's narrative guile, his intricacy and knowingness. Le Carré is a master of mystification: His cryptic, allusive style initiates the reader into a secret, but never too quickly. He carries us deep into a complex intrigue without fully explaining what is going on; the reader is driven forward by his desire to understand. The filmmakers, on the other hand, lay their cards faceup on the table almost from the opening scene; terrified of losing a few people, even for a minute, they are constantly explaining the situation for us, dispelling the mystery. They create some conventional narrative suspense, but the internal suspense—the moviegoer's drive to *know*—has been lost. Inadvertently, this two-hour movie serves as a good argument on behalf of the television mini-series versions of *Tinker, Tailor, Soldier, Spy* and *Smiley's People,* both of which were bathed in an atmosphere of almost cabalistic secrecy. They were slow, and often portentous, but the spectator's pondering of the material filled the long silences and became part of the dramatic action.

George Roy Hill, director of *Butch Cassidy and the Sundance Kid, The World According to Garp,* and many other movies, is not a contemplative type. Hill rushes through the interrogations, bombings, and kidnappings so rapidly that he seems to be auditioning for an episode of *Mission: Impossible.* Sped up this way, the plot now seems like a joke—an improbable series of coincidences and capers. And the casting is uncertain. The Greek actor Yorgo Voyagis, who is supposed to mesmerize Keaton, is handsome but stiff, and Klaus Kinski, trying hard to appear charming and warmhearted as Kurtz, seems only like a coldhearted phony with an ever-present smile.

Stranded much of the time, Diane Keaton still comes through. Her performance has the force of a confession: Charlie's desperate shuffling of identities, her grasping at opinions she hasn't quite made her own, her terrifying sense of vacancy are things that only another actress could fully understand. But if Diane Keaton has drawn on the self-loathing that builds up in her strange profession, she hasn't succumbed to it. She seems to assert that to play a role well one must possess extraordinary sensitivity to the feelings of others. Passing back and forth between Israelis and Palestinians, she vibrates in response to moral passions that are both mutually exclusive and unappeasable, and by the end she has become ennobled by her duplicity. She expunges whatever distaste le Carré felt for the character; she turns the double agent without convictions into a moral heroine.

THE REMAKE OF **The Razor's Edge** HAS got to be the dullest, most useless movie of the year. The 1946 original, based on a Somerset Maugham novel, was notorious in its day for ripe absurdity, but it was glamorously cast and lavishly produced in the lush Fox style. Solemn Tyrone Power played Larry Darrell, the young American who loses his illusions in World War I and turns his back on American wealth and social convention (i.e., marriage to the ravishing, nasty Gene Tierney). Larry begins a search for the meaning of life—a quest that leads to many earnest conversations in Paris cafés and garrets, as well as to the feet of a Hollywood Hills–style holy man encountered in the Himalayas.

The new version was directed by John Byrum (*Heart Beat*) and written by Byrum and his friend Bill Murray, who also stars, and I assume everyone in Los Angeles said to them what everyone has said in New York—that the material could work only if updated to the Vietnam period and the guru-haunted seventies. But *noooo*... they had to do it as a period piece. Ugly, studio-bound, even poorly photographed, the period settings and manners have the additional effect of making Bill Murray look anachronistic. With his sly mockery and his fast-shifting voices, Murray is completely a product of the media age. Here and there, he tries to play Larry straight, and he succeeds only in looking impish and uncomfortable, like a choirboy with dirty thoughts. Gee, what a great story! The depressed Murray goes to India, climbs to a monastery atop the Himalayas, and from there even higher, to a tiny isolated hut, where he stands in the freezing cold with a beatific look on his face. When he returns to Paris, he's a happy-go-lucky guy. But what has he learned up there? He never says. Are Hollywood people so bored with warm weather that they think turning blue is the way to enlightenment? ▬



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POP GOES THE CITY OPERA

"...The short-winded melodic invention of Sondheim, the comforting aural baths of Glass—new at the State Theater..."

Egyptian Glass: *Houston Grand Opera's* Akhnaten *comes to Lincoln Center November 4*

THE CITY OPERA MAY NOT BE SETTING any exciting new styles in contemporary music theater, but at least the company is trying to keep pace. Stephen Sondheim's *Sweeney Todd* has recently entered the repertory, and in a couple of weeks, a production of Philip Glass's *Akhnaten* will journey from Houston to the State Theater. Now, here is some controversial, up-to-the-minute operatic fare: novelties by two widely performed composers who have been loudly praised and heatedly condemned in more or less equal measure. I read that Beverly Sills considers Sondheim and Glass to be America's most important composers for the musical stage, and she is obviously willing to put her company on the line in support of that contention.

Well, if nothing else, neither *Sweeney Todd* nor *Akhnaten* belongs to that category of dreary American opera so familiar to City Opera audiences from years past: faceless (and mostly worthless) works dutifully commissioned by committee, presented in a spirit of somebody-has-got-to-do-this-damned-stuff, and, not surprisingly, received with apathy. Say what you will about Sondheim and Glass—neither has ever worked in that sort of artistic vacuum. Both composers have always aimed for direct communication with real-life audiences, and they have not been reluctant to soil their hands with commercial aspects of the music business in order to get their messages across. Such perseverance has paid off; by now, Sondheim and Glass have won significant popular recognition, and pretty much on their own terms—shades of the great opera composers from the past, and reason enough for the City Opera to take notice of them.

Of course, **Sweeney Todd** began life as a musical comedy (or "musical thriller," as Sondheim prefers to call it) that ran on Broadway for a year and a half in 1979–80. To many purists, that fact automatically disqualifies the work from serious consideration in the operatic pantheon, although most opera houses these days pay little attention to such fine points of aesthetics when there is a prospect of sold-out signs at the box office. Besides, for all its Broadway associations, *Sweeney Todd* bears little resemblance to such sugar-coated goodies as *The Sound of Music*. Forget about those corpses that litter the stage at the final curtain—simply in terms of notes to sing and play, *Sweeney Todd* contains considerably more music than *Tosca*, and it is at least as carefully composed. Only a lengthy essay could analyze all the canny technical procedures at work here, most of them used with extraordinary compositional ingenuity: canonic development, thematic recollection and transformation, pregnant harmonic and rhythmic motifs, vocal polyphony, and dozens of other sophisticated devices that any savvy opera composer would draw upon to create character, atmosphere, dramatic conflict, and structural unity. If Sondheim can get away with all this on Broadway, more power to him.

Such razzle-dazzle technique is fine, of course, but that hardly guarantees artistic substance. For all its crafty mechanical efficiency, I find *Sweeney Todd* about as appealing, appetizing, and nourishing as the meat pies Mrs. Lovett makes from Sweeney's human victims, after the demon barber of Fleet Street has slashed their throats and sent them to the ovens. The main problem is the drab, crabbed, and short-winded melodic invention that throws such a mean spirit, brittle veneer, and stifling gray shroud over every Sondheim show I've seen; not even the composer's most ingenious rhyme schemes and cleverest musical pastiches can quite disguise such a basic creative failing. Nearly all those homely Sondheim tunes resemble trivial television jingles that once they enter unbidden into your head rattle around infuriatingly for days. No wonder the characters of *Sweeney Todd* seem so one-dimensional and the cruelty of the piece so gratuitous, cynical, and finally meaningless. As an intellectual construction, the work might justify the title "opera," but the musical content is so impoverished that I fail to see why the special resources of an opera company should be wasted upon it.

The City Opera production, bland and listless, also suggests that *Sweeney Todd* would be better off back on Broadway, where the show at least looked disciplined and razor-sharp. In the title role, Timothy Nolen diligently applies a limited repertory of violent gestures and dour expressions that only hint at Sweeney's pathological anger and homicidal passions. Mrs. Lovett is a part that would be coveted by any formidable

Photograph © 1984 by Jim Caldwell.

singing actress in the latter stages of her career—I can just imagine what Martha Mödl, Astrid Varnay, or Evelyn Lear might have made out of this florid character. Rosalind Elias, definitely a veteran of the operatic wars but never an especially remarkable singer or actress even in the best of days, is merely pleasantly professional.

The rest of the cast only seem bored with their cardboard-cutout parts. The overall perfunctory nature of the production is surprising, since the same team that made the Broadway version a success was back at work here: Harold Prince directed, Paul Gemignani conducted, Eugene and Franne Lee provided the sets and costumes, and Ken Billington designed the lighting. Perhaps everyone needed more rehearsal. Perhaps the performers were thrown off by the crude amplification system. Perhaps the City Opera had chosen the wrong singers. Or, more likely, perhaps *Sweeney Todd* is just not worth any opera company's time, effort, and money.

PHILIP GLASS'S **Akhnaten** WILL NOT BE A startling revelation to anyone familiar with this composer's music. The new opera has just had its American premiere in Houston, and it sounds very much like business as usual: The same seesaw arpeggios, regulation thumping rhythms, vocalized scales, and simple-minded repetitiveness indicate that Glass may have reached the end of his limited resources and can think of nowhere else to go. I suppose many harassed types nowadays continue to find these warm aural baths irresistibly attractive. After all, most people enjoy being stroked, patted, and soothed, and Glass's comforting formulas do precisely that without seriously upsetting, challenging, or stimulating any mental processes. The score of *Akhnaten* is guaranteed to lull listeners into a mindless stupor, the perfect example of what critic Samuel Lipman calls "pop music for intellectuals."

Akhnaten also comes with a full set of pretentious baggage as the final installment in Glass's ambitious trilogy of operas on the lives of important men whose ideas changed the course of civilization. First came Einstein (*Einstein on the Beach*), then Gandhi (*Satyagraha*), and now Akhnaten, the fourteenth-century-B.C. pharaoh who dethroned the traditional Egyptian deities and worshiped the sun (Aten) as the one and only god. The story of Akhnaten, history's first monotheist, and the tragic price he paid for his beliefs, still resonates strongly, and his life could have made a fascinating opera.

Glass and his four librettists (Shalom Goldman, Robert Israel, Richard Riddell, and Jerome Robbins) present the story primarily through mimed action or

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spoken narration. The vocal texts are sung in Egyptian, Akkadian, and Hebrew (no subtitles in this production—Glass's orders), and the words are drawn from monuments, letters, and inscriptions from the time of Akhnaten. The plot evolves as a series of static scenes: the funeral of Akhnaten's father, the young pharaoh's coronation, his marriage to Nefertiti, the establishment of the new religion, the construction of a city where Akhnaten and his family devote themselves exclusively to the worship of Aten, and the inevitable tragic conclusion, when a counterrevolution destroys Akhnaten and reestablishes the old order.

Obviously, a director and stage designer could have turned this colorful material into a striking extravaganza, and that is apparently what happened when *Akhnaten* received its world premiere in Stuttgart last March—Achim and Ilona Freyer filled the stage with masks, puppets, mummies, and elaborate displays of Egyptian paraphernalia, past and present. The splendor of it all left everyone gasping—except Glass, who presumably felt his opera had been swamped by the production. If that was indeed the case, he should be pleased by the Houston Grand Opera–New York City Opera mounting, which is so dingy and devoid of visual distinction that anyone who wishes to concentrate on the composer's plain-Jane music may do so without any danger of being distracted.

The minimal sets by Robert Israel and Richard Riddell are dominated by several bare-horizon drop cloths, plain and featureless except for their wrinkles. A pathetic little pyramid and some straggly white totems appear now and then, while the holy city of Akhetaten consists of children's sand castles and conveys about as much poetry as a scene at a busy public beach. At the end of Act II, a huge window baldly cut from the middle of a creased and barren backdrop opens, a ladder is brought out, and Akhnaten ascends gingerly toward a trickle of light—the one genuinely moving moment in the opera, Akhnaten's yearning to touch the sun, and it is completely botched. David Freeman's small-scale direction has virtually no character or definition aside from an enigmatic cluster of six sumo wrestlers and two omnipresent, intensely annoying figures on either side of the stage: one man making bricks and another incessantly tossing straw into the air (yes, we get it—life goes on). The cast has few opportunities for individual expression, although Christopher Robson manages to project an appealing sense of childlike wonder in the hermaphroditic title role. On the whole, this is an abysmal production that should not be wished on any opera, even one as feeble as *Akhnaten.* ▬

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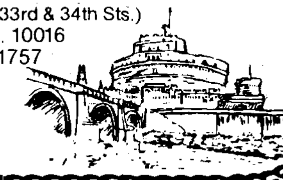

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THE SMART SET

"...Parents of the gifted should accept the child's special talents and not worry that they are being elitist..."

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MAGGIE'S INTERESTS RANGED FAR AND wide. When she discovered a book on Egyptian mummies, she read it cover to cover. Later, she commented to her teacher that the Egyptians reminded her of the Greeks because they believed in an underground world where the dead live again. Her teacher asked Maggie which Greek myths made her think that way. "Demeter and Persephone, of course," said Maggie. She was five, about to begin kindergarten, and had been reading for two years.

Maggie's parents are lucky that their child's local school has programs for the gifted, for until ten years ago the public-school system offered few accelerated classes for quick learners. The common attitude was, "Put the money to work where it's *needed*—gifted children can make it on their own." Yet studies have shown that a disproportionate number of high-school dropouts are very bright.

Gifted youngsters may tune out at an early age—become bored and indifferent when presented with rote work and easy assignments. Expecting highly intelligent children to thrive in regular classrooms may be as unrealistic as expecting children with learning disabilities to keep up without help. Parents of the gifted should accept their child's special talents and stop worrying that their desire to find a school that's right for their child makes them elitist. It may be as crucial to find the right educational fit for that youngster as it is for a learning-disabled child.

WHAT DOES "GIFTED" MEAN?

IN THE TWENTIES, LEWIS TERMAN, ONE OF the developers of the Stanford-Binet I.Q. test, began a monumental study of over 1,500 students (average age, eleven), each of whom had scored over 140 on an I.Q. test. When Terman began his study, people thought of gifted kids as puny, bespectacled, introverted, and emotionally fragile. The results of the study, which followed the children for 50 years (Terman's colleagues carried on his work after his death), challenged that stereotype. The majority of those he studied were physically bigger than their contemporaries. They were popular with classmates, well rounded academically and socially, and reached outstanding levels of achievement. Terman's study has since been criticized because his sample was not random and there was no control group; nevertheless, his positive profile of the gifted child has never been disproved.

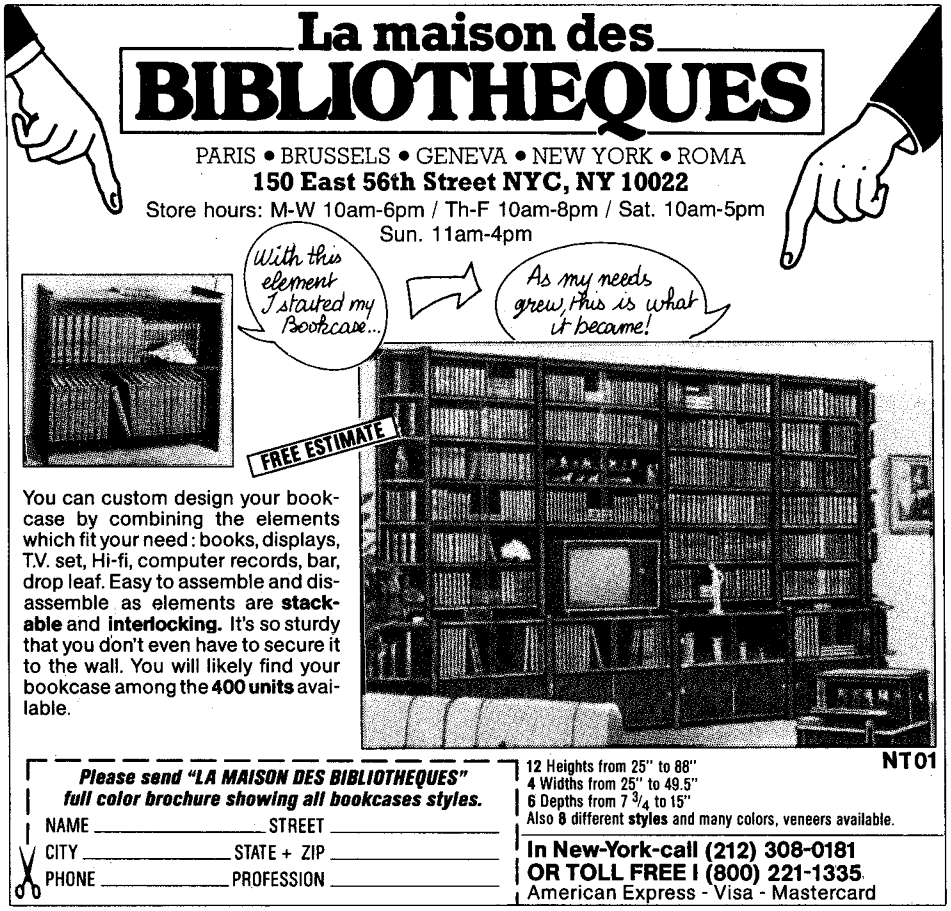
How can you find out if your child is gifted? The New York State definition states that "the term 'gifted pupils' shall mean those pupils who show evidence of high performance capability and exceptional potential in areas such as general intellectual ability, special academic aptitude, and outstanding ability in visual and performing arts. Such definition shall include those children who require educational programs or services beyond those normally provided by the regular school program in order to realize their full potential." New York City's Board of Education has added to its definition a demonstration of "task commitment."

Parents may think that a gifted child should be a young Mozart, toddling to the piano and composing a sonata at age four. But gifted young children don't always show their talents so spectacularly. They may exhibit outstanding abilities in many different areas—or in just one or two. They may see patterns in numbers, music, and nature. They may pursue topics in more depth than other children do, as in the case of a youngster who wanted to know what makes Scotch tape sticky on one side and not the other. Their vocabulary is likely to be more advanced and complex at an earlier age. They often have high energy levels and can absorb a wide range of information and retain it for long periods.

Gifted kids will often seek analogies—Maggie's pleasure in tying the Egyptians' belief in an afterlife to the Greek myth of Demeter and Persephone is a typical example. They are usually capable of intense concentration and can become totally absorbed in a book or project, oblivious to their surroundings. An early sense of humor is very characteristic. These youngsters may or may not be early readers. Young gifted children may be attracted to older friends, since their mental age is not usually in synchrony with that of their peers.

Along with these positive personality traits, however, there can be some negative characteristics. Gifted children can be highly critical of themselves and others. They are frequently sensitive to larger issues, becoming concerned about such problems as war at

Illustration by Randall Enos.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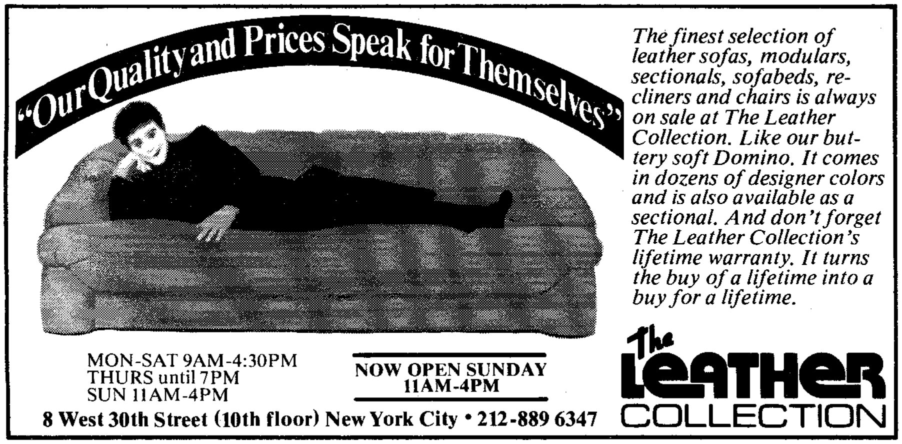

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a young age. Their drive may lead them to challenge authority and cause them problems with teachers in regular classrooms. Parents should be sensitive to the fact that a gifted child's imagination and unusual range of knowledge at a young age can cause conflicts—after all, he's still a *child.* He needs to be accepted as a child first, and then valued as a gifted learner who needs a challenging school environment.

SCHOOLS FOR THE VERY YOUNG

IF YOUR PRESCHOOLER IS GIFTED, WHAT sort of special classes are available? Some parents and teachers feel that extremely bright kids will thrive in a regular nursery school, which offers all the traditional nurturing experiences. Heidi Hayes Jacobs, a director of the Center for the Study and Education of the Gifted at Teachers College, Columbia University, agrees that nursery school can be enriching, but notes that many of the parents who call her are upset because their child has, at three or four, already developed a negative attitude toward school. A child who is reading with comprehension at four may find himself out of step with his peers; he may need the kind of stimulation that would overwhelm the average nursery-school child.

"It's true that some parents are overly concerned about achievement," says James Borland, who is Jacobs's co-director at the center and the director of the center's Hollingworth Preschool for gifted three- and four-year-olds. "There are wrong things one can do at any age, at home or in school—making demands that are inappropriate to a child's needs and desires and capacities. But day care and nursery school are a fact of life in this city. And children in an uncongenial environment become bored and frustrated watching other kids struggling with things they can already do. It's appropriate for them to be in a preschool that provides activities on a higher cognitive level . . . if you can find one.

"There are very few preschools for the gifted in New York City—too few," says Borland. "If parents are in a quandary about where to turn, they may call the center [678-3851 Monday through Friday from 9 A.M. to 5 P.M.]. We can't recommend schools, and we can't solve parents' problems, but we may be able to steer them to a source that will help. In addition, we can tell them about the center's seminars, which give parents guidance on dealing with their child—psychological issues, pressures, selection of toys, and all that. Also, we have Saturday enrichment courses for four- to fifteen-year-olds, and we run a summer school for the gifted."

A preschool for the gifted conjures up images of a teacher using flash cards to teach reading to tiny tots—a mini-cramcourse on a fast track from kindergarten to Harvard. But the reality of an excellent preschool is quite different. Consider Debra Orado's classroom at the Hollingworth Preschool. Orado, the school's educational director, plans her year around the topics her three- and four-year-olds have expressed curiosity about. A pond-study project is now under way, with students learning how a scientist works. Children will not only visit a pond but create a living pond in their classroom and write a book on pond study. Another project will be an investigation of the parallels between primitive and modern art: Henry Moore's sculptures on the Columbia University campus (where the school is located) will be used as an introduction to sculpture; the class will then study MOMA's "'Primitivism'" exhibit. There's continuing study of animal adaptation and camouflage. So the school year goes.

FINDING THE RIGHT PUBLIC SCHOOL

IMMEDIATE COUNSEL FOR PARENTS OF the gifted will be available at a seminar this Saturday, "Excellence in Our Schools: Programs for the Academically Able." A consultant to the New York City Board of Education will give an overview of public-school programs for the academically able; teachers and parents of the gifted will speak; and there will be panels discussing programs in each of the five boroughs. The seminar, sponsored by the Center for the Study and Education of the Gifted, will be held at Milbank Chapel, Teachers College, 525 West 120th Street, on October 27 from 8:30 A.M. to 4:30 P.M.; the fee is $40; parents may register at the door. And those who can't make this seminar will have another chance: There will be a conference on January 18, 1985, "The Crucial Years: Critical Thinking, Pre-K through the Primary Grades." Call 678-3987 for information beginning in November.

Every one of the city's 32 school districts (though not every school) has programs for the gifted and talented (involving approximately 320 schools). If your child can meet your district's criteria for admission to a gifted program but your local school has no accelerated classes, is your child out of luck?

Not necessarily. In recent years, students have been allowed to apply to other schools in their district. Therefore, if your child has been identified as gifted and there's no special program in his school zone, get in touch with your school-district office.

What are programs for the gifted like? Some schools use an enrichment approach, ranging from trips to museums to brainstorming sessions on real problems to advanced classes in math,

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"...Fifty Mark Twain students give up their lunch hours to learn ancient Babylonian..."

science, and writing. These classes usually occur on a "pullout" basis, meaning that students identified as gifted meet once or twice a week, or, occasionally, one entire day a week.

Other schools put certain students on a fast academic track within a traditional school, keeping them together in classrooms from the first grade through the eighth grade (these classes, modeled on the first gifted-child program set up a decade ago in the city schools, are called Astor Program classes). And some larger school districts develop "magnet schools," in which all of the students have been screened for academic ability or for talent in the visual and performing arts. Students in magnet schools are either taught at an accelerated pace or given special instruction in their area of interest or talent. (The Mark Twain Junior High School for the Gifted and Talented in the Coney Island section of Brooklyn is a magnet school. Its students, drawn from School District 21—there are three applicants for every seat—must meet certain reading, math, and behavior standards and pass a test in one of two "talent areas": science, math, instrumental or vocal music, fine arts, visual media, drama, creative writing, athletics, or dance. The kids get special instruction in their talent area—science majors, for instance, get five additional science classes a week, including microbiology and genetics. There's even lunch-hour instruction; 50 kids give up their lunch hours once a week to learn ancient Babylonian.)

Which kind of gifted program—pullout, Astor, or a magnet school—is best? Opinions vary, but if the goal is tailoring the curriculum to the abilities of the students, then grouping the gifted together for all or most of their school day seems sensible. Virginia Ehrlich, a pioneer of gifted education in New York City's elementary schools (she developed the Astor Program and wrote the useful *Gifted Children: A Guide for Parents and Teachers,* Prentice-Hall), feels strongly that pullout classes aren't enough: "The gifted aren't gifted part-time." James Shea, supervisor of education for gifted students in New York State, agrees. "Ninety percent of the elementary programs in New York State are pullout classes," he says, "but self-contained classes really enable you to get the job done."

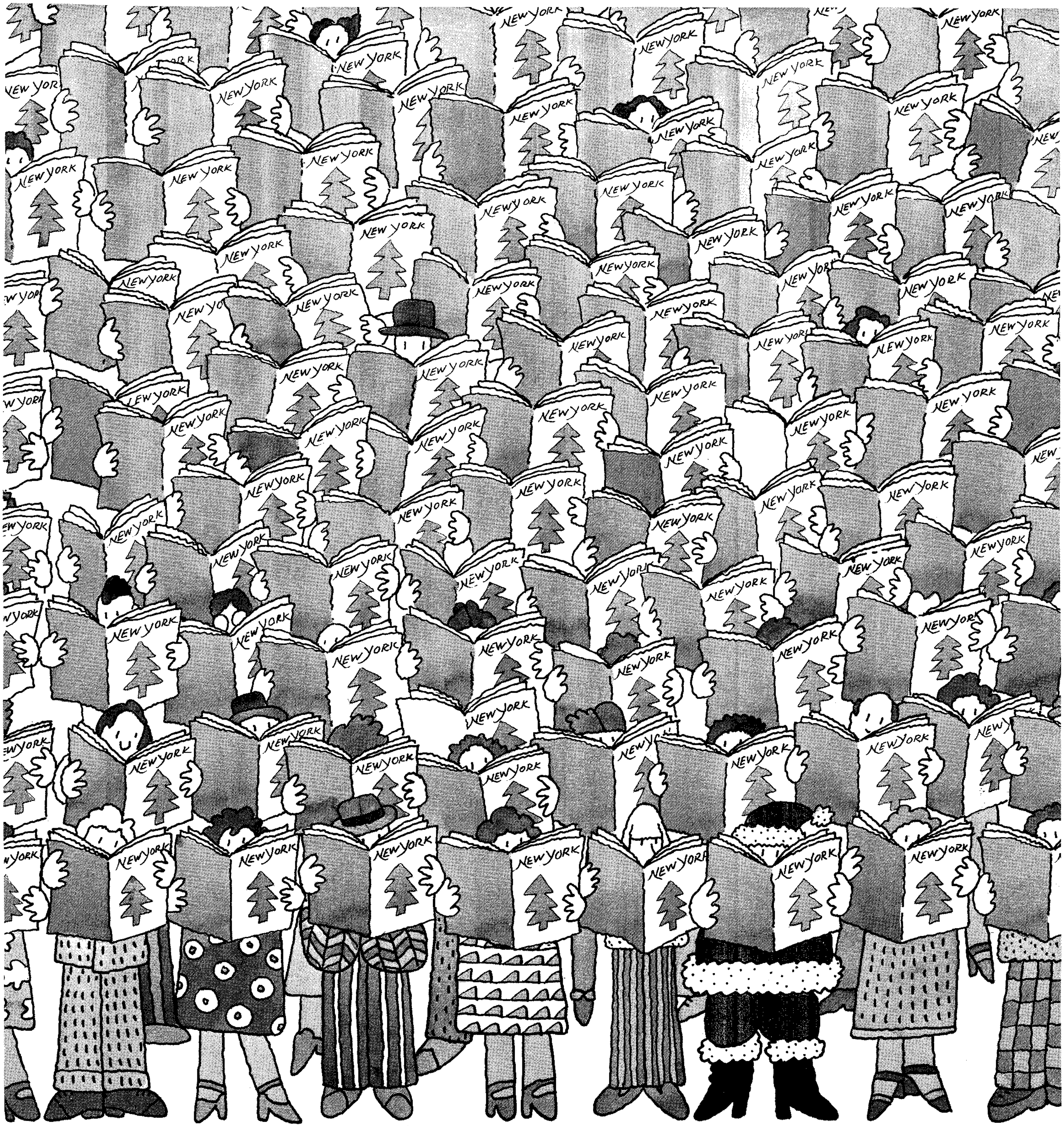
Every school district has a coordinator for the gifted and talented whose job includes providing information to parents in the district. To find out about the programs in your district, call or write your local coordinator (the principal's office in your child's school can give you the address and phone number).

And certainly parents should know about Hunter College Elementary School, a public school serving gifted Manhattan youngsters from nursery school through the sixth grade. Chartered by the Board of Higher Education and administered by Hunter College, it is one of the oldest laboratory schools in the nation. What's a day at Hunter like for young pupils? Darlene Freeman's kindergarten-and-first-grade class is fairly representative. The children meet as a group for reading, math, social studies, and science, but they are also free to choose from a variety of interest centers. One week, the center may be a table filled with compasses, coins, and circle templates, and a large poster nearby asking HOW MANY DIFFERENT WAYS CAN YOU MAKE A CIRCLE? Another week, the table may be stocked with the ingredients for making wontons. Or students may consider the problems of the handicapped, each student choosing a handicap and creating an invention that would make life easier.

Entry to Hunter is at the nursery-school level (36 children, chosen from over 1,000 applicants) and the kindergarten level (approximately 15 students, chosen from about 600 applicants), with occasional openings in the first grade. The children are highly motivated and very bright; they are chosen from a pool of children who performed well on a series of psychological and I.Q. tests. Testing for entry can be arranged as soon as the school receives an application (December 14 is the application deadline). For further information, write by December 1 to the Hunter College Campus Schools, Director's Office, Elementary Admissions, Park Avenue and 94th Street, New York, New York 10128. Hunter College Elementary's sister school, Hunter College High School, begins with the seventh grade. Students who scored at least four years above their grade level in total reading and total mathematics scores should get in touch with their elementary-school principal, who will fill out an application and send it in (deadline: November 2). An entrance exam is administered in January; approximately 3,000 students qualify, and up to 280 are admitted.

FINDING THE RIGHT PUBLIC HIGH SCHOOL

IN ADDITION TO THE SPECIALIZED HIGH schools, which require competitive examinations (Brooklyn Technical, Bronx



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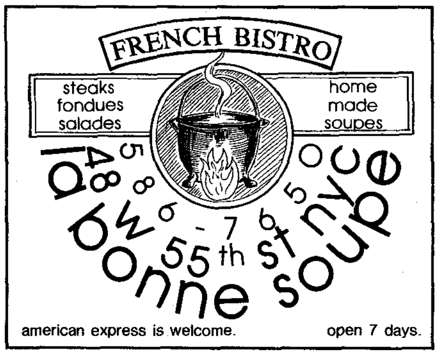

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"...A popular misconception about the I.Q. score is that it is a fixed number..."

High School of Science, the High School of Music and the Arts, and Stuyvesant), many schools provide courses for advanced students and for those with special interests. An excellent sourcebook, *Resources for Gifted Children in the New York Area,* by Darlene Freeman and Virginia Stuart (Trillium Press), lists over two dozen such schools and their unique offerings. Another resource book, the *1984–85 Directory of the Public High Schools,* lists all public high schools, with full descriptions of regular and special programs. (Your eighth-grader, or, if he's new to the system, your ninth-grader, will bring one home from school.) And at the Citywide High School Fair (held every September), eighth-graders have a chance to figure out where they'd like to spend their high-school years. More than a hundred schools set up booths where staffers can tell students what they need to know. Here's where they can learn about the specialized high schools as well as the smorgasbord of schools catering to particular interests or abilities. Though a few schools draw from the five boroughs, most are open primarily to students in their own district. Applications for high school must be filed by mid-November; students are accepted on the basis of academic performance, attendance, and sometimes a personal interview. If a student is not accepted by his first choice, he may apply again during the ninth grade.

FINDING THE RIGHT PRIVATE SCHOOL

THERE ARE OVER 100 PRIVATE SCHOOLS in the New York area. With the exception of Saint Ann's School (which runs from preschool through the twelfth grade), East Manhattan School for Bright and Gifted Children, and Regis High School for boys, no private school describes itself as primarily for the gifted. But parents may decide that a private school with a challenging academic program and a lower student-teacher ratio than public schools can provide will offer their child the best opportunity—albeit at high fees.

The choices, though, can seem overwhelming. One way of making your decision is to get in touch with the Parents League, 115 East 82nd Street (737-7385). The league, a nonprofit volunteer organization, provides advisory services on schools and camps. It has resource files on subjects ranging from after-school activities to tutoring services, and puts out several publications: One is a comprehensive booklet describing over 100 independent schools in greater New York. The membership dues ($20 a year, not including booklet fees) allow you to take advantage of these services.

Another organization, the Advisory Service on Private Schools, 18 East 41st Street (696-0499), provides assistance—without cost—on selecting a private school for your child. The service will give you information ranging from a school's academic character to its ambience. And many testing services provide information on school placement.

TESTING

IN NEW YORK STATE, PUBLIC SCHOOLS must by law screen all new entrants to determine whether they might be gifted. Each school district has its own guidelines for admission to its gifted program. Many ask parents to fill out questionnaires about their child's abilities. Some choose students on the basis of academic achievement in the previous grade. And some rely on the results of I.Q. tests. Parents should *not* go out and have their child tested themselves; rather, they should get in touch with the coordinator for the gifted and talented, who will explain their particular district's testing requirements.

The I.Q. tests most often in use today are the Stanford-Binet, the WISC-R, and the WPPSI, all individual tests that must be administered by a trained psychologist. (Group tests, no longer given in New York City public schools, yield less reliable I.Q. scores than do the tests given individually.)

One of the most popular misconceptions about the I.Q. score is that it is a fixed number, never to change—a personal attribute as constant as having blue eyes or brown. The truth is, an I.Q. score may change over time, and should always be interpreted as indicating a range of performance at a given time.

HELPFUL ORGANIZATIONS

Advocacy for Gifted and Talented Education (AGATE), a statewide organization, includes parents, teachers, and administrators working for gifted and talented education in New York. AGATE sponsors conferences, monitors state funding for education of the gifted, and sends out monthly newsletters. Membership dues: $15 a year. For information, write AGATE, c/o Pat Davies, 8084 East Seneca Turnpike, Manlius, New York 13104.

American Association for Gifted Children has a scholarship program for graduating high-school seniors, and serves as an information clearinghouse. Membership dues: $25 a year. For information, write to the association (include a self-addressed, stamped envelope) at 15 Gramercy Park, New York, New York 10003, or call 473-4266.

Center for the Study and Education of the Gifted offers seminars designed to help the parents of gifted children learn to deal with the issues that confront them. All seminars are held on Saturdays at Teachers College, Columbia University, 120th Street and Broadway; fees vary from $15 for a workshop to $50 for a four-week seminar. For information, write the center at Box 170, Teachers College, Columbia University, New York, New York 10027, or call 678-3851.

Gifted Student Development Programs provides consultations for teachers and assistance in identification of gifted children. There are also scholarship projects for schools and Saturday enrichment workshops for gifted students. Fees vary. For information, write Sylvia Hecht, director, Gifted Student Development Programs, 400 Riverside Drive, New York, New York 10025, or call 864-4897.

The Center for the Advancement of Academically Talented Youth (CTY) runs programs for the gifted and conducts the annual Johns Hopkins Talent Search, a scholarship program for seventh-graders who reason well mathematically and verbally. Those who have registered with CTY then take the Scholastic Aptitude Test in December; awards are announced in the spring. For information, children should inquire about the program at their school or write CTY, Johns Hopkins University, 34th and Charles Streets, Baltimore, Maryland 21218, or call 301-338-8427.

Science Research Training Program OF the New York Academy of Sciences is open to high-school juniors and seniors with exceptional aptitude in science. Those with some laboratory skills may apply for a working internship with scientists at professional laboratories in the New York area. Candidates must submit an application by November 1 (deadline for summer program is June 1, 1985). Write Patricia K. Fulmer, New York Academy of Sciences, 2 East 63rd Street, New York, New York 10021.

Gifted Children Newsletter IS A MONTHLY publication that features reports from experts on the gifted, conference information and directories, plus a children's supplement. Fee: $24 a year. Write P.O. Box 115, Sewell, New Jersey 08080.

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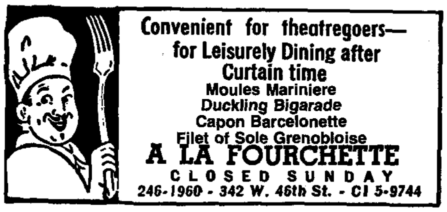
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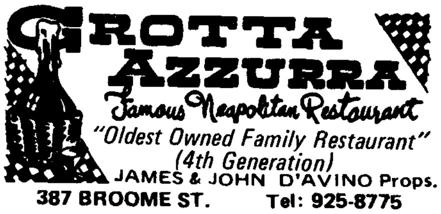
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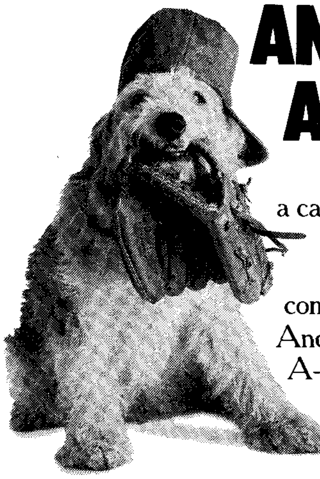

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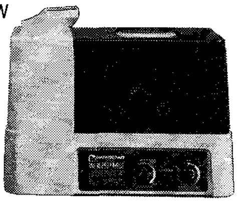

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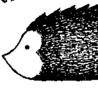

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let blouses and cotton-blend flannel skirts by Georges Rech, here $35 each; tweed Pendleton suit (size 10), here $45; hand-knitted mohair sweaters, made and donated by Betty Furness, here $150 each; black-velvet-and-satin Saint Laurent evening dress (size 6), here $200; Trigère evening caftan (one size fits all), here $200; two-piece velvet-and-silk Ungaro evening dress (size 8), here $250; also a complete wardrobe (size 10), including items by Adolfo, Bill Blass, Galanos, Givenchy, Mary McFadden, Oscar de la Renta, and others. Furs include: natural Autumn Haze stole, here $350; short mink jacket (size 6/8), here $400; natural-fitch jacket, here $650; Ben Kahn full-length natural-black-willow-mink coat (medium), here $1,000; Adolfo Norwegian-blue-fox coat (medium), $1,350; natural-stone-marten coat (size 8), here $1,500; floor-length white-mink coat (medium), here $1,750; blended-sable coat (medium), here $3,500. For men: trousers (all sizes), here $5–$15; Scali sport jacket (size 40), here $15; velour shirts (all sizes), here $20; two-piece navy suit with Saks Fifth Avenue label (size 38/40), here $35; two swallowtail dress suits (size 40 tall), here $50 each. American Express (A.E.), M.C., V., checks accepted; all sales final. *The Lighthouse, 110 East 60th St. (355-2200); Mon. and Thurs. 10 a.m.–7:30 p.m. and Tues., Wed., and Fri. till 6 p.m.; through 10/26.*

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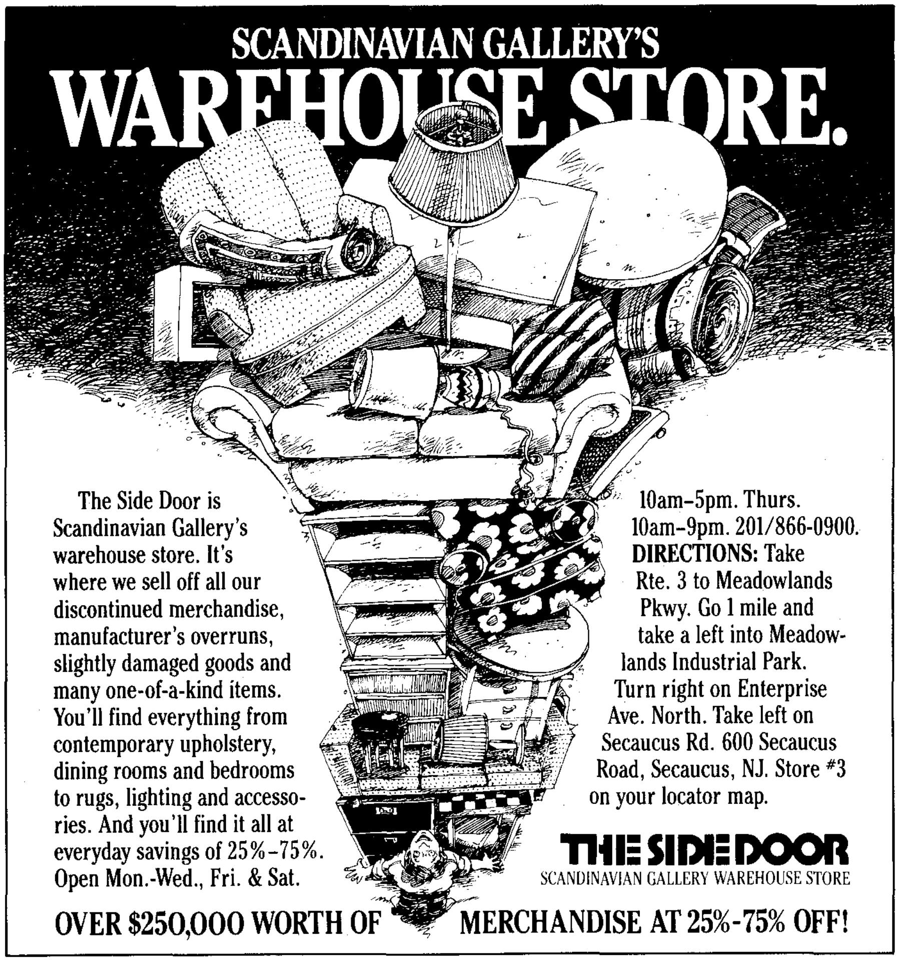

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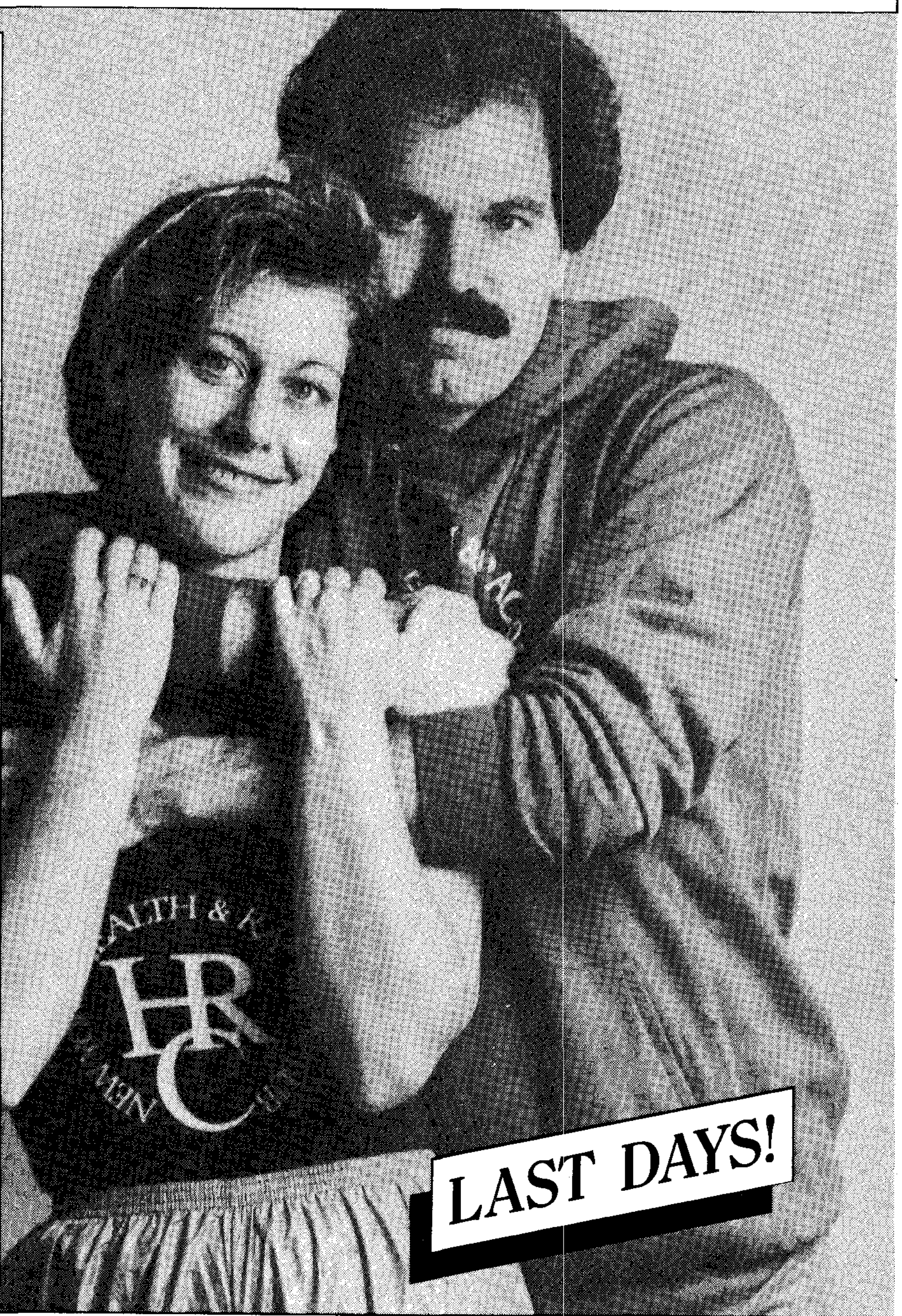

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MIDTOWN
132 East 45th Street
986-3100
7am-10pm M-F
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WAREHOUSE SALE

JANET RUSSO IS MOVING HER WAREhouse, and selling attractive, simply cut classic clothing for women (sizes 4–12) at wholesale or below. Winter fashions include: wool jackets, here $90; coordinating pants or skirts, here $75 each; wool-jersey dresses, in four styles, here $40–$70; wool-jersey tops, swing skirts, and pants, here $28–$40; rayon dresses, in three styles, here $40–$65; big-collared rayon tops, here $28; tailored rayon shirts, here $35; matching elastic-waist rayon skirts, here $40; full button-front rayon skirts, here $42; oversize, sleeveless corduroy jumpsuits, here $50; cotton-jacquard blouses, here $30. A selection of last summer's clothing includes: cotton dresses, here $40; coordinating pants, skirts, and tops, here $25 each. Also a rack of samples and some damaged items, here $25–$40. Cash-and-carry only; all sales final. *Janet Russo Clothing, 40 West 27th St., seventh floor (889-1614); Fri.–Sun. 10 a.m.–6 p.m.; 10/26–28 only.*

HOME ENTERTAINMENT

AUDIO AND VIDEO EQUIPMENT IS ON sale at these two Sound Stage stores—one in lower Manhattan, one in Queens. A few examples: Bang & Olufsen C-75 speakers, were $395 a set, now $295; NAD 3020A amplifier, was $219, now $169; Hitachi HT 1 turntable, was $90, now $54; Denon DP15F turntable with Grado GF3E+ cartridge, was $260, now $209; Allison 6 speakers in walnut finish, were $320 a set, now $249; ADS L1 speakers, were $440 a set, now $359; and much more. All sale equipment comes with a three-year warranty, including free pickup and delivery. A.E., M.C., V., checks accepted; all sales final. *Sound Stage Audio & Video, 173 Broadway; 184-10 Horace Harding Expy., Fresh Meadows, Queens. Call 961-9888 for store hours and directions. Sale through 10/27.*

FURNITURE SALE

THIS COMPANY IMPORTS VERY CONTEMporary, expensive furniture from Italy and Israel. For four days only, several showroom samples are reduced. For example: Mondrian red-white-and-yellow-lacquered wall unit, with finished back

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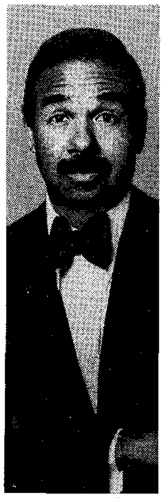

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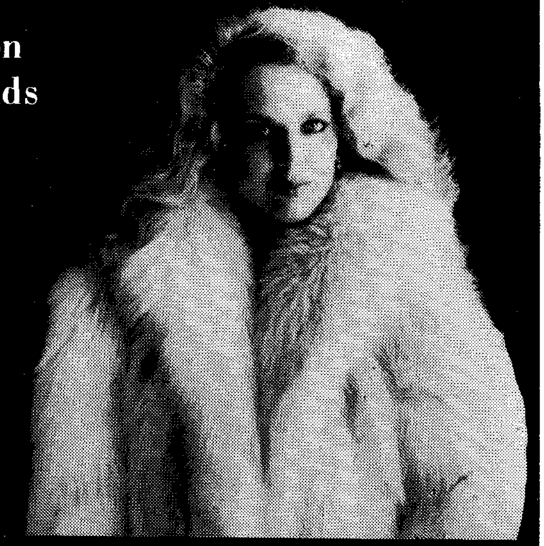

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for use as room divider, was $3,700, now $1,799; five-piece gray-lacquered Italian bedroom set, was $5,000, now $2,999; matching 72-in. mirrored-and-lacquered sliding-door wardrobe, was $2,800, now $1,400; rose-colored sofa and matching love seat with loose down-filled pillows, were $1,300 and $950, respectively, now $849 and $699; Mad-patchwork-quilted three-seater sofa with trapunto design, was $3,060, now $1,250; three-piece Italian-leather seating group, was $1,900, now $1,300; two matching chairs, were $1,100 each, now $800; Atena damask sofa and love seat, filled with down and feathers, were $1,200 and $1,000, respectively, now $799 and $699; Prima foam sleep sofa, was $1,499, now $900. Delivery available at additional cost. Checks accepted (merchandise held until they clear); all sales final. *Regba Diran N.Y., Inc., 105 Madison Ave., at 30th St. (683-2350); Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7 p.m., and Sat. noon–5 p.m.; 10/24–27 only.*

HOLIDAY CARDS

CONTEMPORARY, SILK-SCREENED, non-religious Christmas cards (and two Chanukah card designs) are being closed out by the manufacturer at below wholesale, here $3.50 a dozen. Designs include a city skyline, a shaggy dog with a gift-wrapped bone, and abstract Christmas trees and tree ornaments, each printed in traditional gold, green, red, and white. The Chanukah cards depict a blue menorah with gold flames on a white background, and a blue-and-gold Star of David on a white background. Cash-and-carry only; all sales final. *Upbeat Studio, 1133 Broadway, at 26th St., Suite 434 (691-9195); Mon.–Sat. 10 a.m.–7 p.m.; through 10/27.*

DECK THE HALLS

THIS FIRM, WHICH SELLS DISPLAY ITEMS to department stores and gift shops, is offering Christmas items to the public for one week only. Santa ornaments, were $3.10 each, now $1.50; 3½-in. heart ornaments, were $5 a dozen, now $3; 4-in. lacquered apples, were $3.75 each, now $2.50 (2-in. apples, were $5.50 a dozen, now $3.50); miniature wood sleds, were $6.70 each, now $4; clear-miniature-light sets, were $3.95, now $2; 6-in. red flocked bows, were $1.75, now $1; 6-ft. artificial Christmas trees, were $140, now $75; foil gift wrap, was $4.50 a 25-ft. roll, now $2.50. Six-ft. high chrome-and-glass étagères, with four shelves, were $150 each, now $75. Also, garlands, wreaths, and many other display items. Checks accepted; no credit cards; all sales final. *Trimco, 459 West 15th St., Suite 6E (989-1616); Mon.–Sat. 10 a.m.–4 p.m.; through 10/27.* ■

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A Complete Entertainment Guide for the Week Beginning Oct. 24.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—"Recent Czech Animation." #2—Thru Oct. 25: *The Ballad of Narayama.* Beg. Oct. 26: *The Conformist.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. Thru Oct. 25: "Americas in Focus: A Central American and Caribbean Film Festival." Oct. 22: Shorts. Oct. 23–24: *The Other Invasion; Waiting for the Invasion: U.S. Citizens in Nicaragua; Nicaragua: Report From the Front.* Oct. 25: *First Look;* shorts.

5. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—Thru Oct. 22: *Swept Away; Seven Beauties.* Oct. 23: *A Woman in Flames; Irezumi.* Oct. 24: *Basileus Quartet; Providence.* Oct. 25: *The Man Who Loved Women* (1977); *Stolen Kisses.* Oct. 26–27: *Eraserhead; The Honeymoon Killers.* Oct. 28–29: *Le Bal; Blood Wedding.* #2—Temporarily closed.

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru Oct. 25: *The 4th Man.* Beg. Oct. 26: *Crimes of Passion.* #2—Thru Oct. 25: *Crimes of Passion.* Opening Oct. 26: *Body Double.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Oct. 25: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *The Little Drummer Girl.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Oct. 22: *The Magician; The Saga of Gosta Berling.* Oct. 23: *Sherlock Holmes' Dressed to Kill; Sherlock Holmes' Terror by Night.* Oct. 24: *The Stars Look Down; Kipps.* Oct. 25: *Ecstasy; Algiers.* Oct. 26–27: *The Man Who Knew Too Much* (1934); *Secret Agent.* Oct. 28: *The Criminal Code; Crime and Punishment* (1935).

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Oct. 25: *Purple Rain; Grandview, U.S.A.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Oct. 23: *Emmanuelle; The Story of O.* Oct. 24–25: *Black Orpheus; The Harder They Come.* Oct. 26–27: *Caligula.* Oct. 28–30: *Amarcord; The Clowns.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*Garbo Talks.* #2—*Country.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—Thru Oct. 25: *Teachers.* Opening Oct. 26: *The Terminator.* #2—*All of Me.* #3—*Metropolis.* #4—*Another Country.*

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. Thru Oct. 25: *The Woman in Red.* Opening Oct. 26: *Terror in the Aisles.*

21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *A Soldier's Story.*

22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Opening Oct. 26: *American Dreamer.*

23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Places in the Heart.*

24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—Thru Oct. 25: *Garbo Talks.* Opening Oct. 26: *Firstborn.* #2—*All of Me.* #3—*Thief of Hearts.*

43rd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Places in the Heart.* #2—*The Evil That Men Do.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Crimes of Passion.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—Thru Oct. 25: *Impulse.* Opening Oct. 26: *Give My Regards to Broad Street.* #2—Thru Oct. 25: *Purple Rain.* Opening Oct. 26: *Terror in the Aisles.* #3—*The Woman in Red.* #4—Thru Oct. 25: *Tightrope.* Beg. Oct. 26: *Purple Rain.* #5—*Teachers.* #6—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *Impulse.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Thief of Hearts.* #2—Thru Oct. 25: *All of Me.* Opening Oct. 26: *The Terminator.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Oct. 25: *Ghostbusters.* Opening Oct. 26: *Firstborn.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru Oct. 25: *Irreconcilable Differences.* Opening Oct. 26: *American Dreamer.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*The Little Drummer Girl.* #2—*Ninja III: The Domination.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Indiana Jones and the Temple of Doom.* **EMBASSY 3**—*The Karate Kid.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Oct. 22: *The Hotel New Hampshire; A Clockwork Orange.* Oct. 23–24: *Gentleman Jim; Body and Soul; The Champion.* Oct. 25–27: *I Vitelloni; 8½.* Oct. 28–29: *Butch Cassidy and the Sundance Kid; The Sting.* #2—Oct. 22–23: *The Harder They Come; The Land of Look Behind.* Oct. 24–25: *So Fine; Silver Streak; Used Cars.* Oct. 26–27: *The Brood; Scanners; Videodrome.* Oct. 28: *Judgment at Nuremberg.*

41. **UA TWIN**—B'way nr. 49th St. 247-1633. #1—Opening Oct. 26: *Body Double.* #2—Beg. Oct. 26: *Country.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *The Jungle Book.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *The Razor's Edge.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *All of Me.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Oct. 25: *Without Witness; Station for Two.* Opening Oct. 26: *The Times of Harvey Milk.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. Thru Oct. 25: *Irreconcilable Differences.* Opening Oct. 26: *American Dreamer.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. Thru Oct. 25: *Children of Paradise.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. Thru Oct. 23: *Impulse.* Opening Oct. 26: *Give My Regards to Broad Street.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Comfort and Joy.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *Swann in Love.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *The Adventures of Buckeroo Banzai.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Oct. 25: *The Bostonians.* Opening Oct. 26: *Body Double.* #2—Thru Oct. 25: *The Evil That Men Do.* Opening Oct. 26: *Body Double.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *A Soldier's Story.* **CORONET**—*Places in the Heart.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Little Drummer Girl.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Cal.* **CINEMA II**—753-0774. *The Little Drummer Girl.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Crimes of Passion.* #2—832-2720. *Once Upon a Time in America.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Garbo Talks.* #2—Oct. 22 & 24: *Teachers.* Opening Oct. 26: *Firstborn.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Amadeus.*

76. **72ND STREET EAST**—Nr. First Ave. 288-9304. *Careful He Might Hear You.*

78. UA EAST—First Ave. at 85th St. 249-5100. Thru Oct. 25: *Ninja III: The Domination.* Opening Oct. 26: *Terror in the Aisles.*

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Teachers.* Opening Oct. 26: *The Terminator.*

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru Oct. 25: *The Karate Kid.* Opening Oct. 26: *Body Double.*

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—*The Little Drummer Girl.* #2—*All of Me.*

61st Street and Above
West Side

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85. PARAMOUNT—B'way at 61st St. 247-5070. *Amadeus.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Full Moon in Paris.* #2—*A Nos Amours.* #3—*The Family Game.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Oct. 22: *A Star Is Born* (1954). Oct. 23–24: *Silent Movie; Nickelodeon.* Oct. 25–27: *Daisy Kenyon; Mildred Pierce.* Oct. 28–29: *Woman's World; Designing Woman.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*Another Country.* #2—*The Brother From Another Planet.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*Garbo Talks.* #2—Thru Oct. 25: *Teachers.* Opening Oct. 26: *Terror in the Aisles.* #3—*The Little Drummer Girl.* #4—*Country.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*All of Me.* #2—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Opening Oct. 26: *Body Double.*

95. THALIA—95th St. W. of B'way. 222-3370. Oct. 22: *The Howling; Videodrome.* Oct. 23: *Red Desert; Il Grido.* Oct. 24: *Testament; Dark Circle.* Oct. 25: *Pitfall; Angel Face; Repeat Performance.* Oct. 26: *The Compleat Beatles; Magical Mystery Tour.* Oct. 27: *Bedazzled; Monty Python's the Meaning of Life.* Oct. 28: *Ludwig.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Oct. 22: *The Arabian Nights; Medea.* Oct. 23: *Tout Va Bien; Two or Three Things I Know About Her.* Oct. 24: *Sabrina; Roman Holiday.* Oct. 25: *Kings of the Road.* Oct. 26: *And the Ship Sails On; Amarcord.* Oct. 27: *Zatoichi Meets Yojimbo; Yojimbo.* Oct. 28: *North by Northwest; Mr. Lucky.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Crimes of Passion.* #2—Thru Oct. 25: *Ninja III: The Domination.* Opening Oct. 26: *The Terminator.* #3—Thru Oct. 25: *Ghostbusters.* Opening Oct. 26: *Terror in the Aisles.* #4—*Metropolis.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly & Living Planet*; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly & Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St. Astoria. 718-784-4742. Adm. $4; video only, $2. Oct. 25–27, 6:30 p.m.: "Video in the Gallery": *Video 50* (1980) by Robert Wilson. Oct. 25–27, 7:30 p.m.: "Ten Years of Living Cinema—Selections."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. Oct. 26, 8 p.m.: *Children of the Mist* (1974), *Big Brother, Little Sister* (1977), & *Tahere Tikitiki* (1974).

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Oct. 24, 8 p.m.: *City for Conquest* (1940) by Anatole Litvak, with James Cagney.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Oct. 26, 8 p.m.: *Manos a la Obra* (1983) by Pedro Rivera & Susan Zweig, & *Puerto Rico, USA* (1980). Oct. 27, 8 p.m.: *Low Visibility* (1984) by Patricia Gruben; 11 p.m.: Films by Freddie Francis. Oct. 28, 8 p.m.: "New Filmmakers Showcase."

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $4; members $2. Oct. 26, 7 p.m.: *Stay the Way You Are* (1978) by Alberto Lattuada.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Oct. 24, at 12:30, 3:15, 6 & 8:45 p.m.: *Vivement dimanche* (1983) by François Truffaut.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens & students $3.50. Oct. 27, 8 p.m.: *The Collector* (1965) by William Wyler.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., thru Dec. 9: *Talking to Myself* by Taka Iimura, & "Politics": works by various artists. Film: Oct. 27–28, 2 p.m.: Films (1943–67) by Willard Maas, & films (1945–65) by Marie Menken.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Oct. 26, 7:30: *Apart From You* (1933). Oct. 27, 2 p.m.: *Street Without End* (1934). Oct. 28, 2 p.m.: *Little Man, Do Your Best* (1933), & *Everynight Dreams* (1933).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Oct. 25, 8 p.m.: Videos by Burt Barr & Steve Thurston. Oct. 27, 8 p.m.: Films by Tom Chomont.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: "Video and Ritual." Films: Oct. 22, 2:30 p.m.: *Camille* (1936) by George Cukor, with Greta Garbo; 6 p.m.: Films by Holly Fisher. Oct. 23, 2:30 & 6 p.m.: Films by Geri Ashur. Oct. 25, 2:30 p.m.: *Three Sisters With Maiden Hearts* (1935) by Mikio Naruse; 6 p.m.: *The Whole Family Works* (1939) by Naruse. **The Roy and Niuta Titus Theater** 1 reopens Oct. 26 with "British Film," a retrospective of over 300 films continuing thru 1986. Oct. 26: Theater 1: 2:30 p.m.: *The Pleasure Garden* (1927) by Alfred Hitchcock; 6 p.m.: *Kind Hearts and Coronets* (1949) by Robert Hamer; Theater 2: 3 p.m.: *Wife! Be Like a Rose!* (1935) by Naruse; 6:30 p.m.: *Herringbone Clouds* (1958) by Naruse. Oct. 27: Theater 1: 2:30 p.m.: *The Good Companions* (1933) by Victor Saville; 5 p.m.: *Hindle Wakes* (1931) by Saville; Theater 2: 2:30 p.m.: *Lightning* (1952) by Naruse; 5:30 p.m.: *Mother* (1952) by Naruse. Oct. 28: Theater 1: (See Oct. 26, 6 p.m.); 5 p.m.: (See Oct. 26, 2:30 p.m.); Theater 2: 2:30 p.m.: (See Oct. 27, 5:30 p.m.); 5:30 p.m.: (See Oct. 27, 2:30 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Oct. 22–25 at 7:30 & 9 p.m., Oct. 26 at 7:30 & 9:30 p.m., Oct. 27 at 7:30 & 9:15 p.m., Oct. 28 at 3, 5, 6:45 & 8:30 p.m.: *After the Rehearsal* (1983) by Ingmar Bergman. Oct. 26, 7:30 p.m.: *Angel City* (1977) by Jon Jost.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 23, 12 noon: *The Threepenny Opera* (1931) by G. W. Pabst; 2:30 p.m.: *Memories of Berlin: The Twilight of Weimar Culture.* Oct. 25, 12 noon: *Let There Be Light* (1946) by John Huston, & *The War Game* (1966) by Peter Watkins.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m.: *The Ploughman's Lunch* by Richard Eyre. Free: Fri.–Sun., 2 p.m.: *Breaking the Silence: The Generation After the Holocaust* (1983) by Edward A. Mason.

STERN COLLEGE FOR WOMEN—245 Lexington Ave., at 35th St. 340-7700. Free. Oct. 23–25, 7:30 p.m.: "Third Annual Yiddish Film Festival."

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Novels Into Film": adm. $8. Oct. 28, 7:30 p.m.: *Kramer vs. Kramer* (1979) by Robert Benton; discussion with novelist Avery Corman.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *Terror in the Aisles.* #3—Thru Oct. 25: *The Wild Life.*

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *The Terminator.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Terror in the Aisles.*

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Thief of Hearts.* #2—*The Little Drummer Girl.*

105. DALE—W. 231st St. at B'way. 884-5300. #1—*The Razor's Edge.* #2—*Places in the Heart.*

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *American Dreamer.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Body Double.* #4—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Irreconcilable Differences.* #2—*Thief of Hearts.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *The Little Drummer Girl.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #3—Thru Oct. 25: *All of Me.* #4—*Country.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Teachers.* #2—*Country.* #3—*The Little Drummer Girl.* #4—*Thief of Hearts.* #5—*All of Me.* #6—*The Razor's Edge.* #7—*Ninja III: The Domination.* #8—*Savage Streets.* #9—*Crimes of Passion.* #10—*Places in the Heart.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Garbo Talks.* #3—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.* #4—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *American Dreamer.* #5—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Terror in the Aisles.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Places in the Heart.* #2—*The Little Drummer Girl.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *The Terminator.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Thief of Hearts.* #2—*Crimes of Passion.* #3—*Teachers.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Places in the Heart.* Beg. Oct. 26: *Terror in the Aisles.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.* #4—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Give My Regards to Broad Street.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Oct. 25: Russian Film Festival. Beg. Oct. 26: *Terror in the Aisles.* #2—*Places in the Heart.* #3—*Thief of Hearts.* #4—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *The Terminator.* #5—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Garbo Talks.* #6—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*Places in the Heart.* #2—*The Little Drummer Girl.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Oct. 25: *The Evil That Men Do; All of Me.* #2—*The Little Drummer Girl.* #3—Thru Oct. 25: *Ninja III: The Domination.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—*Thief of Hearts.* #2—Thru Oct. 25: *All of Me; The Woman in Red.* Beg. Oct. 26: *American Dreamer.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Thief of Hearts.* #2—*Amadeus.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #2—*The Adventures of Buckeroo Banzai.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Give My Regards to Broad Street.* #4—*Places in the Heart.*

228. GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 25: *The Evil That Men Do; Meatballs Part II.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. Thru Oct. 25: *Bachelor Party; The Evil That Men Do.* Beg. Oct. 26: *Revenge of the Nerds.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Little Drummer Girl.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #4—*Country.* #5—*Crimes of Passion.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Oct. 23: *Indiana Jones and the Temple of Doom.* Beg. Oct. 24: *Tightrope.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Oct. 25: *All of Me.* #2—*The Razor's Edge.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *Terror in the Aisles.* #3—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *The Terminator.*

Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—Beg. Oct. 26: *Body Double.* #2—*Country.*

303. NEW DORP-HYLAN— 351-6601. #1—*The Razor's Edge.* #2—*Thief of Hearts.*

304. NEW DORP-LANE— 351-2110. Thru Oct. 25: *Places in the Heart.* Beg. Oct. 26: *The Terminator.*

305. NEW DORP-RAE— 979-0444. #1—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *American Dreamer.* #2—*The Little Drummer Girl.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #2—Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Terror in the Aisles.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *American Dreamer.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Give My Regards to Broad Street.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. *All of Me.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *American Dreamer.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *The Terminator.* #3—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #4—*The Razor's Edge.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Irreconcilable Differences.* #2—*Teachers.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Razor's Edge.* #2—*Country.* #3—*Places in the Heart.* #4—*The Little Drummer Girl.*

406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Oct. 25: *Red Dawn; Moonraker.* Beg. Oct. 26: *Bachelor Party.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Country.* #2—*Amadeus.* #3—*The Little Drummer Girl.* #4—*Crimes of Passion.* #5—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* #6—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Beg. Oct. 26: *The Terminator.* #7—Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *Give My Regards to Broad Street.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Thief of Hearts.* #2—*Savage Streets.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.* #2—*Revenge of the Nerds.* #3—Thru Oct. 25: *Tightrope.* Beg. Oct. 26: *Garbo Talks.* #4—Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *The Terminator.*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Savage Streets; Caged Women.* #3—Thru Oct. 25: *Teachers.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Places in the Heart.* #2—*The Razor's Edge.* #3—*The Little Drummer Girl.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Crimes of Passion.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #3—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* #4—Thru Oct. 25: *The Karate Kid.* Beg. Oct. 26: *The Terminator.*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*The Razor's Edge.* #2—*Country.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Oct. 25: *The Evil That Men Do; Death Wish II.* #2—Thru Oct. 25: *The Bostonians.*

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Oct. 25: *Places in the Heart.* Beg. Oct. 26: *Body Double.* #2—*The Little Drummer Girl.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Amadeus.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *American Dreamer.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Give My Regards to Broad Street.* #4—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Terror in the Aisles.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *The Terminator.* #3—Thru Oct. 25: *Ghostbusters.* #4—*The Razor's Edge.* #5—Thru Oct. 25: *Ninja III: The Domination.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Thief of Hearts.* #2—*Places in the Heart.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. *Purple Rain.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Thief of Hearts.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 429-8004. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *American Dreamer.* #2—*The Little Drummer Girl.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *The Woman in Red.* #3—Beg. Oct. 26: *Terror in the Aisles.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Oct. 25: *Tightrope; Swing Shift.* Beg. Oct. 26: *Bachelor Party; Blame It on Rio.*

438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Oct. 25: *Ghostbusters; Moscow on the Hudson.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *American Dreamer.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Body Double.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 25: *Tightrope; Sudden Impact.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Bachelor Party.* #2—*The Evil That Men Do.* #3—*Purple Rain.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Oct. 25: *Ghostbusters.* #2—Thru Oct. 25: *The Evil That Men Do; Meatballs Part II.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Thief of Hearts.* #2—*The Razor's Edge.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Oct. 25: *Bachelor Party.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *The Terminator.*

501. BALDWIN-RKO— 223-9230. *Places in the Heart.*

502. BELLEROSE-RKO— 775-1351. Thru Oct. 23: *Indiana Jones and the Temple of Doom.* Beg. Oct. 24: *Tightrope.*

511. EAST MEADOW-FLICK— 794-8008. Program unavailable.

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.* #2—*The Little Drummer Girl.* #3—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Beg. Oct. 26: *American Dreamer.* #4—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Terror in the Aisles.*

517. FLORAL PARK-RKO FLORAL— 352-2280. *The Bostonians.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Oct. 25: *Teachers.* #2—Thru Oct. 25: *All of Me.*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*Amadeus.* #2—*Irreconcilable Differences.* #3—*Thief of Hearts.*

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *The Razor's Edge.*

523. GREAT NECK-SQUIRE— 466-2020. #1—Thru Oct. 25: *Metropolis.* Beg. Oct. 26: *American Dreamer.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Terror in the Aisles.* #3—*Places in the Heart.*

524. HEWLETT-RKO— 791-6768. Thru Oct. 23: *Indiana Jones and the Temple of Doom.* Beg. Oct. 24: *Tightrope.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Terror in the Aisles.* #2—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Body Double.*

528. HICKSVILLE-MID-PLAZA NORTH— 433-2400. *A Soldier's Story.* **SOUTH**—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Give My Regards to Broad Street.*

529. LAWRENCE-RKO— 371-0203. #1—*Bachelor Party.* #2—*The Razor's Edge.* #3—*Thief of Hearts.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *Tightrope.* Beg. Oct. 26 (tent.): *Savage Streets; Exterminator 2.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Garbo Talks.* #2—*Thief of Hearts.* #3—*Places in the Heart.* #4—*Amadeus.* #5—*Crimes of Passion.* #6—*Teachers.*

532. LONG BEACH-LIDO— 432-0056. Thru Oct. 25: *The Evil That Men Do.* Beg. Oct. 26: *Body Rock.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Places in the Heart.* #2—*Country.* #3—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *The Terminator.* #4—Thru Oct. 25: *The Bostonians.* Beg. Oct. 26: *Body Double.*

534. LYNBROOK-STUDIO ONE— 599-1444. Thru Oct. 25: *Ghostbusters.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *Bachelor Party.* #2—Thru Oct. 25: *Tightrope.* Beg. Oct. 26 (tent.): *Careful He Might Hear You.*

536. MANHASSET-MANHASSET— 627-7887. #1—*Crimes of Passion.* #2—Thru Oct. 25: *Crimes of Passion.* Beg. Oct. 26: *Body Double.* #3—*All of Me.*

537. MANHASSET-RKO CINEMA— 627-1300. *Country.*

540. MASSAPEQUA-PEQUA— 799-6464. *Country.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.* #2—*Crimes of Passion.* #3—*The Razor's Edge.* #4—*The Little Drummer Girl.* #5—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *The Terminator.* #6—*Thief of Hearts.* #7—*Places in the Heart.* #8—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #9—Thru Oct. 25: *The Karate Kid.* Beg. Oct. 26: *Give My Regards to Broad Street.*

543. MERRICK-HOLIDAY PARK— 546-1271. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #2—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Body Double.*

544. MERRICK-MALL— 523-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *The Terminator.* #2—Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Body Double.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *Careful He Might Hear You.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Oct. 25: *The Woman in Red.* Beg. Oct. 26: *Revenge of the Nerds.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—Thru Oct. 25: *The Karate Kid.* Beg. Oct. 26: *The Terminator.* #2—*The Razor's Edge.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *The Little Drummer Girl.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #2—*Thief of Hearts.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26 (tent.): *American Dreamer.* #2—*The Little Drummer Girl.* #3—*The Bostonians.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

559. ROSLYN-ROSLYN— 621-8488. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26 (tent.): *Garbo Talks.*

561. SYOSSET-SYOSSET— 921-5810. #1—*Places in the Heart.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.* #3—*Crimes of Passion.*

562. SYOSSET-UA CINEMA 150— 364-0700. *Country.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Give My Regards to Broad Street.* #2—*The Evil That Men Do.* #3—*Places in the Heart.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Thief of Hearts.* #2—*Teachers.* #3—*Crimes of Passion.* #4—*The Razor's Edge.* #5—*A Soldier's Story.* #6—*The Little Drummer Girl.* #7—*Country.* #8—*All of Me.* #9—Thru Oct. 25: *Garbo Talks.* Beg. Oct. 26: *American Dreamer.* #10—*Ninja III: The Domination.* #11—*Amadeus.*

571. WANTAGH-RKO— 781-6969. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Oct. 25: *The Evil That Men Do.* Oct. 27–28: *Yolanta.* #2—Thru Oct. 25: *Purple Rain.*

Suffolk County

602. BABYLON-RKO— 669-0700. #1—*Crimes of Passion.* #2—*The Razor's Edge.*

603. BABYLON-SOUTH BAY— 587-7676. #1—*Thief of Hearts.* #2—*The Little Drummer Girl.* #3—Thru Oct. 25: *Savage Streets.*

604. BAY SHORE-CINEMA— 665-1722. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Give My Regards to Broad Street.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*Irreconcilable Differences.* #2—*Teachers.*

609. BRENTWOOD-BRENTWOOD— 273-3900. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Revenge of the Nerds.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Oct. 25: *Bachelor Party.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Crimes of Passion.* #2—*Thief of Hearts.* #3—*The Little Drummer Girl.* #4—*Places in the Heart.* #5—*Irreconcilable Differences.* #6—*Amadeus.* #7—*Teachers.* #8—*Country.* #9—*Ninja III: The Domination.* #10—*All of Me.*

617. COMMACK-RKO— 499-4545. #1—*Ghostbusters.* #2—*The Razor's Edge.*

621. CORAM-PINE— 698-6442. #1—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Body Double.* #2—*Places in the Heart.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Country.* #2—Thru Oct. 25: *Places in the Heart.* Beg. Oct. 26: *American Dreamer.* #3—*Crimes of Passion.* #4—Thru Oct. 25: *Amadeus.* Beg. Oct. 26: *Give My Regards to Broad Street.* #5—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.*

626. EAST NORTHPORT-LARKFIELD— 261-0043. Thru Oct. 25: *Teachers.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Places in the Heart.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Thief of Hearts.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #2—*The Little Drummer Girl.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Places in the Heart.* #2—*The Razor's Edge.* #3—*Teachers.* #4—Thru Oct. 25: *The Bostonians.* Beg. Oct. 26: *Terror in the Aisles.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *Irreconcilable Differences.*

634. HUNTINGTON-RKO YORK— 421-3911. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Garbo Talks.*

635. ISLIP-ISLIP— 581-5200. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *The Terminator.* #3—*The Razor's Edge.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *A Soldier's Story.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Oct. 25: *Bachelor Party.*

639. LINDENHURST-LINDENHURST— 888-5400. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Revenge of the Nerds.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—*The Razor's Edge.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Garbo Talks.*

641. MONTAUK-THE MOVIES— 668-2393. Thru Oct. 25: *Teachers.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*Country.* #2—*Places in the Heart.*

644. NORTHPORT-NORTHPORT— 261-8600. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Revenge of the Nerds.*

645. OAKDALE-OAKDALE— 589-8118. Program unavailable.

648. PATCHOGUE-PATCHOGUE— 475-0601. #1—*Crimes of Passion.* #2—*Country.* #3—Thru Oct. 25: *The Bostonians.* Beg. Oct. 26: *American Dreamer.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*The Razor's Edge.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*Places in the Heart.* #2—*Thief of Hearts.*

653. PORT JEFFERSON-MINI EAST— 928-6555. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* **WEST**—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Oct. 23: *Indiana Jones and the Temple of Doom.* Beg. Oct. 24: *Tightrope.*

655. RIVERHEAD-SUFFOLK— 727-3133. Thru Oct. 25: *Ninja III: The Domination.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Oct. 25: *First Name: Carmen.* Beg. Oct. 26: *The Bostonians.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #3—Thru Oct. 25: *Tightrope.* Beg. Oct. 26: *Body Double.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Oct. 25: *The Evil That Men Do.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *Teachers.*

662. SMITHTOWN-SMITHTOWN— 265-1551. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *American Dreamer.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Thief of Hearts.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Careful He Might Hear You.* Beg. Oct. 26: *Garbo Talks.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Thief of Hearts.* #2—*Amadeus.* #3—*Teachers.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *The Evil That Men Do.* Beg. Oct. 26 (tent.): *Teachers.*

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Thief of Hearts.* #2—*The Razor's Edge.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. *The Little Drummer Girl.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Places in the Heart.* #2—*Country.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Thief of Hearts.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*Places in the Heart.* #2—*The Razor's Edge.* #3—*The Little Drummer Girl.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*Country.* #2—*Places in the Heart.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Oct. 23: *Love Streams.* Oct. 24–26: *One Deadly Summer.* Oct. 27–30: *Erendira.*

708. HARTSDALE-CINEMA— 428-2200. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.* #2—*A Soldier's Story.* #3—Thru Oct. 25: *Garbo Talks.* #4—*The Little Drummer Girl.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *Country.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *American Dreamer.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Body Double.* #3—*The Razor's Edge.* #4—*The Little Drummer Girl.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.* #2—*The Razor's Edge.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Oct. 25: *Careful He Might Hear You.* Beg. Oct. 26 (tent.): *The Bostonians.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*The Little Drummer Girl.* #2—*The Woman in Red.* #3—*Savage Streets.* #4—*The Razor's Edge.* #5—*Places in the Heart.* #6—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Body Double.* #7—Beg. Oct. 26: *Terror in the Aisles.*

715. NEW ROCHELLE-TOWN— 632-4000. *Thief of Hearts.*

716. OSSINING-ARCADIAN— 941-5200. #1—*The Little Drummer Girl.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Terror in the Aisles.*

717. PEEKSKILL-BEACH— 737-6262. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *The Terminator.* #3—Thru Oct. 25: *Savage Streets.* Beg. Oct. 26: *Terror in the Aisles.* #4—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Beg. Oct. 26: *Garbo Talks.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Country.* #2—*Thief of Hearts.* #3—*The Little Drummer Girl.* #4—*The Razor's Edge.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Oct. 25: *Bachelor Party.*

721. PLEASANTVILLE-ROME— 769-0720. #1—Thru Oct. 25: *The Bostonians.* Beg. Oct. 26: *Garbo Talks.* #2—*Thief of Hearts.*

722. RYE-RYE RIDGE— 939-8177. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *The Terminator.*

723. SCARSDALE-FINE ARTS— 723-6699. *Metropolis.*

724. SCARSDALE-PLAZA— 725-0078. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Ghostbusters.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Beg. Oct. 26: *Give My Regards to Broad Street.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *The Terminator.*

728. WHITE PLAINS-UA CINEMA— 946-2820. *Crimes of Passion.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—*Teachers.* #2—*Country.*

731. YONKERS-KENT— 237-3440. #1—Thru Oct. 25: *Tightrope.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *Bachelor Party.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Amadeus.* Beg. Oct. 26: *Terror in the Aisles.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Give My Regards to Broad Street.* #4—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *American Dreamer.*

733. YONKERS-PARK HILL— 969-4477. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *The Terminator.* #3—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Terror in the Aisles.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Places in the Heart.* #2—Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Give My Regards to Broad Street.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *Country.*

745. **NANUET-THE MOVIES—** 623-0211. #1—*The Little Drummer Girl.* #2—*The Razor's Edge.* #3—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.* #4—Thru Oct. 25: *Gremlins.* Beg. Oct. 26: *The Terminator.* #5—*Places in the Heart.*

746. **NEW CITY-TOWN—** 634-5100. #1—*The Little Drummer Girl.* #2—*Thief of Hearts.*

747. **NEW CITY-UA CINEMA 304—** 634-8200. #1—Thru Oct. 25: *The Adventures of Buckeroo Banzai.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

748. **NYACK-CINEMA EAST—** 358-6631. *All of Me.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Thief of Hearts.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Terror in the Aisles.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *Crimes of Passion.*

755. **STONY POINT-9 W CINEMA—** 942-0303. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *The Terminator.*

756. **SUFFERN-LAFAYETTE—** 357-6030. Thru Oct. 25: *Careful He Might Hear You.* Beg. Oct. 26: *Give My Regards to Broad Street.*

758. **WEST HAVERSTRAW-PLAZA—** 947-2220. Thru Oct. 25: *Indiana Jones and the Temple of Doom.* Beg. Oct. 26: *Terror in the Aisles.*

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Give My Regards to Broad Street.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

774. **DANBURY-CINE—** 743-2200. #1—*Places in the Heart.* #2—Thru Oct. 25: *The Razor's Edge.* Beg. Oct. 26: *American Dreamer.* #3—*The Little Drummer Girl.*

775. **DANBURY-CINEMA—** 748-2923. #1—Thru Oct. 25: *A Soldier's Story.* Beg. Oct. 26 (tent.): *Garbo Talks.* #2—*Thief of Hearts.*

777. **DANBURY-PALACE—** 748-7496. #1—*Crimes of Passion.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Firstborn.* #3—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *The Terminator.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *Country.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.*

780. **FAIRFIELD-COUNTY—** 334-1411. Thru Oct. 25: *Ninja III: The Domination.*

781. **GREENWICH-CINEMA—** 869-6030. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Give My Regards to Broad Street.* #2—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Terror in the Aisles.*

782. **GREENWICH-PLAZA—** 869-4030. #1—*A Soldier's Story.* #2—*The Little Drummer Girl.* #3—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *Places in the Heart.*

784. **NORWALK-CINEMA—** 838-4504. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Body Double.*

785. **NORWALK-NORWALK—** 866-9202. *Ninja III: The Domination.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Oct. 23: *After the Rehearsal;* Oct. 22: *Hell Island.* Oct. 24-26: *Gabriela.* Oct. 27-30: *The Hidden Fortress.*

789. **SPRINGDALE-STATE—** 325-0250. Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Ghostbusters.*

790. **STAMFORD-AVON—** 324-9205. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Thief of Hearts.* #2—*Crimes of Passion.* #3—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *The Terminator.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—*The Bostonians.* #2—Thru Oct. 25: *Metropolis.* Beg. Oct. 26: *Full Moon in Paris.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*Places in the Heart.* #2—Thru Oct. 25: *Garbo Talks.* Beg. Oct. 26: *Firstborn.*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*Places in the Heart.* #2—*The Little Drummer Girl.* #3—*A Soldier's Story.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *The Little Drummer Girl.* #4—226-6666. Thru Oct. 25: *All of Me.*

796. **WESTPORT-POST—** 227-0500. Thru Oct. 25: *Garbo Talks.* Beg. Oct. 26: *Firstborn.*

798. **WILTON-CINEMA—** 762-5678. *The Razor's Edge.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—Thru Oct. 25: *The Razor's Edge.* Beg. Oct. 26: *Body Double.* #2—*Thief of Hearts.* #3—*The Little Drummer Girl.*

801. **HARRISON-WARNER—** 482-8550. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Terror in the Aisles.* #2—Thru Oct. 25: *The Wild Life.* Beg. Oct. 26: *The Terminator.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—*The Razor's Edge.* #2—*The Little Drummer Girl.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*Teachers.* #2—*Thief of Hearts.* #3—*Crimes of Passion.* #4—*Ninja III: The Domination.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*Country.* #2—*The Little Drummer Girl.* #3—*Amadeus.* #4—*Garbo Talks.* #5—*Places in the Heart.* #6—*All of Me.*

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Oct. 25: *The Evil That Men Do; Hardbodies.* Beg. Oct. 26: *The Woman in Red.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *The Razor's Edge.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Thief of Hearts.* #2—Thru Oct. 25: *Savage Streets; Ninja III: The Domination.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *Body Double.*

817. **LIVINGSTON-COLONY—** 992-0800. *Country.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. *The Razor's Edge.*

819. **MILLBURN-RKO—** 376-0800. #1—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* #2—Thru Oct. 25: *Teachers.* Beg. Oct. 26: *Garbo Talks.* #3—*Country.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*The Little Drummer Girl.* #2—*Bachelor Party.* #3—*Purple Rain.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—Thru Oct. 25: *Revenge of the Nerds.* #2—Thru Oct. 25: *Ghostbusters.* #3—Thru Oct. 25: *Teachers.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—*Crimes of Passion.* #2—*Places in the Heart.* #3—*The Razor's Edge.*

828. **VERONA-VERONA—** 239-0880. *Thief of Hearts.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—Thru Oct. 25: *Amadeus.* #2—Beg. Oct. 26: *Give My Regards to Broad Street.* #3—*The Little Drummer Girl.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. Thru Oct. 25: *Bachelor Party.*

841. **CRANFORD-RKO—** 276-9120. #1—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *Garbo Talks.* #2—*Crimes of Passion.*

842. **ELIZABETH-ELMORA—** 352-3483. Thru Oct. 25: *The Evil That Men Do; Flashpoint.* Beg. Oct. 26: *Body Double.*

846. **LINDEN-TWIN—** 925-9787. #1—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.* #2—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *The Terminator.*

848. **ROSELLE PARK-PARK—** 245-0358. Thru Oct. 25: *Purple Rain.* Beg. Oct. 26: *Garbo Talks.*

849. **SUMMIT-STRAND—** 273-3900. *Places in the Heart.*

851. **UNION-FIVE POINTS—** 964-3466. Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. *Country.*

854. **UNION-RKO—** 686-4373. #1—*The Razor's Edge.* #2—*Thief of Hearts.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—*Places in the Heart.* #2—*Country.* #3—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Body Double.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*The Little Drummer Girl.* #2—Beg. Oct. 26: *The Terminator.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

861. **CLOSTER-CLOSTER—** 768-8800. *Places in the Heart.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*Places in the Heart.* #2—*Thief of Hearts.* #3—*Crimes of Passion.* #4—*All of Me.*

863. **EMERSON-TOWN—** 261-1000. *The Razor's Edge.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—Thru Oct. 25: *Ninja III: The Domination.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*The Little Drummer Girl.* #2—*Teachers.*

867. **FORT LEE-LINWOOD—** 944-6900. #1—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *Irreconcilable Differences.* Beg. Oct. 26: *American Dreamer.*

868. **FORT LEE-SHARON—** 224-0202. *The Razor's Edge.*

873. **OAKLAND-TWIN—** 337-4478. #1—*The Razor's Edge.* #2—Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *American Dreamer.*

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Revenge of the Nerds.* #2—Thru Oct. 25: *The Evil That Men Do.*

875. **PARAMUS-BERGEN MALL—** 845-4449. *Amadeus.*

876. **PARAMUS-CINEMA 35—** 845-5070. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*A Soldier's Story.* #2—Thru Oct. 25: *Revenge of the Nerds.* Beg. Oct. 26: *The Terminator.* #3—*Ghostbusters.* #4—*The Razor's Edge.* #5—*Places in the Heart.* #6—*Country.* #7—*The Little Drummer Girl.* #8—*The Adventures of Buckeroo Banzai.* #9—*Crimes of Passion.* #10—*Thief of Hearts.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*Teachers.* #2—*Garbo Talks.* #3—*Irreconcilable Differences.*

880. **RAMSEY-CINEMA—** 825-2090. *Country.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *The Terminator.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*Thief of Hearts.* #2—*Country.* #3—*The Little Drummer Girl.* #4—*The Razor's Edge.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Oct. 22-25: *Shane.* Oct. 26-28: *Adam's Rib.*

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Oct. 25: *Bachelor Party.* #2—Thru Oct. 25: *Ghostbusters.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—Thru Oct. 25: *Bachelor Party.* Beg. Oct. 26: *Body Double.* #2—Thru Oct. 25: *The Wild Life.* #3—Thru Oct. 25: *The Evil That Men Do.* #4—*Kuni Lemel in Cairo.*

887. **TENAFLY-BERGEN—** 567-0004. Thru Oct. 25: *Teachers.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Thru Oct. 25: *All of Me.* Beg. Oct. 26: *Terror in the Aisles.*

889. **WESTWOOD-PASCACK—** 664-3200. Thru Oct. 25: *Ghostbusters.* Beg. Oct. 26: *American Dreamer.*

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, working in long takes in which (say) a dull family argument, nagging its way to a conclusion, will suddenly boil over in a wild outburst of slaps, kicks, curses, and flailing arms. His vision of lower-middle-class life is both frightening and funny—the fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. R. 86

ADVENTURES OF BUCKEROO BANZAI, THE—(1hr. 46m., '84) Funny, sometimes *very* funny, this spoof of science-fiction movies is a cult classic without quite being a movie. The director, W. D. Richter, doesn't seem to know when he has got hold of something good and should just let it play. Instead, he races ahead, as if *action* were the only thing that mattered. Since he has no talent for action, a lot of the hippest and funniest ideas get steamrollered. What is it about? The movie is impossible to summarize. Suffice it to say that it features good and bad extraterrestrial creatues locked in a deadly struggle, that the good ones appear on Earth in the guise of Rastafarians with exquisite diction, that the bad ones wear black-framed glasses over their blobby faces, that the heroes—the Team Banzai, a group of space-age adventurers—are also a rock band traveling around in a group bus. There are parodies of old serials and of *Star Wars*, and Ellen Barkin, as a self-sacrificing heroine, takes masochism to extremes of glory never even dreamed of by the noblest of B-movie actresses. Peter Weller gives an amusing El Macho performance in the title role, and John Lithgow, as a mad outer-space dictator, rolls his *r*'s in a Mussolini accent and hisses through yellow-green teeth. Written by Earl Mac Rauch. PG. 22, 57, 93, 225, 407, 512, 717, 727, 747, 878

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 24, 33, 46, 83, 93, 109, 114, 118, 201, 206, 210, 212, 213, 236, 308, 401, 407, 413, 420, 422, 512, 518, 528, 533, 536, 567, 571, 604, 616, 625, 628, 634, 640, 649, 653, 662, 708, 710, 711, 717, 732, 748, 773, 781, 795, 807, 819, 821, 846, 857, 860, 862, 864, 876, 888

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 223, 407, 419, 519, 531, 567, 616, 625, 664, 732, 807, 830, 875

AMERICAN DREAMER—(1hr. 45m., '84) An impetuous young American woman wins a trip to Paris as a writing-contest prize, and becomes involved in a series of wild international escapades. With Jobeth Williams, Tom Conti, Alan McMann, Giancarlo Giannini. Dir. Rick Rosenthal. R. 22, 36, 48, 109, 201, 206, 213, 305, 307, 401, 420, 427, 439, 512, 523, 541, 554, 558, 561, 567, 625, 648, 653, 662, 710, 732, 747, 774, 782, 851, 867, 873, 889

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 16, 90

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 2

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. Every image has power and weight: The cinematographer, Pasqualino De Santis, works with such warmth that he brings out the heat in the music. Migenes-Johnson, the American-born soprano who has had a remarkable career in Europe, is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. PG. 88

BODY DOUBLE—(1hr. 54m., '84) A porno film queen holds the key to a mysterious sex-murder witnessed by a young actor. With Craig Wasson, Gregg Henry, Melanie Griffith. Dir. Brian DePalma. R. 6, 41, 58, 82, 93, 100, 109, 201, 206, 210, 234, 237, 300, 401, 410, 413, 418, 426, 428, 439, 448, 512, 526, 533, 536, 541, 543, 545, 621, 625, 628, 629, 658, 708, 710, 711, 714, 717, 733, 745, 747, 779, 784, 790, 800, 813, 842, 857, 864, 867, 886

BOSTONIANS, THE—(2hrs., '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 58, 416, 517, 533, 554, 632, 648, 657, 712, 721, 792

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. 38, 90

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 62

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 76, 535, 547, 663, 712, 756

COMFORT AND JOY—(1hr. 46m., '84) Bill Forsyth, whose last movie, *Local Hero*, was a minor masterpiece, here makes a lulling and rather weakly amusing picture set in his native Glasgow. The hero, Alan (Bill Paterson), a local radio personality with a cheery wake-up-show patter, turns out to be a complete depressive off the air. Only the wild Maddy (Eleanor David), a beautiful kleptomaniac redhead who makes shoplifting into an erotic game, brings him to life. When she walks out on him, he's cast adrift, completely lost. But Alan finds a peculiar salvation: He gets caught between the two factions of an Italian immigrant family fighting over control of ice-cream distribution in Glasgow; he becomes the go-between and peacemaker, and along the way he discovers that some of his listeners really need him. Forsyth has no choice but to shoot Glasgow as a gray, workaday place, which means that Alan has to carry much of the interest of the story. But Alan is a shadow, and knows it. There are Forsythian touches—odd jokes and gentle bits of lyricism—but the whole movie is awfully minor and a bit puckish in its wit. PG. 55

COUNTRY—(1hr. 48m., '84) Earnest, heartfelt, uninspired. Sam Shepard and Jessica Lange are the Ivys, an Iowa farming couple that suffers a tornado and then the calling in, on short notice, of government loans granted on liberal terms a few years earlier. Gil Ivy becomes a mean drunk, useless and vicious, and Jewell Ivy throws him out and carries on herself. When the Farmers Home Administration tries to auction off her equipment, she convinces the other farmers not to buy anything, the rural equivalent of organizing a strike. Written by William D. Wittliff and directed by Richard Pearce, the movie offers some documentary details and a convincing picture of a family working and living together as a unit. The kids are particularly well-drawn and deftly played by Levi L. Knebel and Therese Graham. Unfortunately Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. The movie partakes of the peculiar American sentimentality of "the land"—the notion that people who live on it are simpler and more pure than other folk. As Jewell, Jessica Lange, who produced the movie with Wittliff, is so strong that she's not much of anything else. Are we so puritanical that a woman would still appear less strong to us if she had a sense of humor or a sensual streak or a few dark corners? With Wilford Brimley and Matt Clark. PG. 14, 41, 71, 92, 114, 118, 234, 300, 403, 407, 414, 533, 537, 540, 562, 567, 616, 625, 643, 648, 700, 705, 709, 719, 730, 744, 778, 807, 817, 821, 852, 857, 878, 880, 883

CRIMES OF PASSION—(1hr. 42m., '84) A married man doing investigative work becomes irresistibly drawn into the life of a fashion designer, who, in her spare time, assumes a highly erotic, alternate persona. With Kathleen Turner, Anthony Perkins, John Laughlin, Annie Potts, Bruce Davison. Dir. Ken Russell. R. 6, 31, 70, 97, 118, 205, 234, 407, 413, 531, 536, 541, 561, 567, 602, 616, 625, 648, 728, 754, 777, 791, 806, 827, 841, 862, 878

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 30, 58, 212, 228, 231, 416, 443, 447, 532, 566, 574, 660, 666, 809, 842, 874, 886

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

FIRSTBORN—(1hr. 40m., '84) A divorced woman is saved from a destructive relationship with a man by the efforts of her young sons. With Teri Garr, Peter Weller, Christopher Collet, Sarah Jessica Parker, Corey Haim. Dir. Michael Apted. PG-13. 24, 35, 72, 777, 793, 796

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; *he has some of the ratlike intensity of* Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 6

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier), who lives in the suburbs with a burly man who adores her, but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. As always, Rohmer's method is gravely ironic. Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86, 792

GARBO TALKS—(1hr. 43m., '84) Anne Bancroft gives a powerful performance in a rather sickly comedy. She plays a dying woman, a great liberal battler who has only one final wish—to meet her lifetime idol, Greta Garbo. Her *shlump* of a son, Gilbert (Ron Silver), an accountant married to a whiny bitch from California (Carrie Fisher), doesn't find anything strange about the request and devotes himself heart and soul to tracking down the Great Recluse. In the process, he becomes a full human being for the first time in his life. *Garbo Talks* would seem to be the ultimate Jewish son's fantasy: Gilbert becomes a rebel, saves his life, and pleases Mom all at the same time. The movie doesn't seem to recognize that movie stars may not be the only thing worth thinking about on one's death bed, and after a while it becomes a little creepy: One begins to feel sorry not for the dying woman but for the elderly Garbo, who is made the object of an autograph hound's passion approaching moral blackmail. Yet there are touching moments, Bancroft's great performance, and a very funny turn by Hermione Gingold as an aging lady of the stage and screen. PG-13. 14, 24, 72, 92, 114, 201, 210, 225, 306, 410, 448, 531, 543, 552, 557, 559, 567, 634, 640, 658, 663, 708, 717, 721, 775, 793, 796, 807, 819, 821, 841, 848, 879

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Ay*kroyd and Harold Ramis, directed by Ivan Reitman*, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West *are developing real talons; little green ghosts* are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 35, 97, 201, 422, 438, 447, 500, 526, 534, 541, 617, 621, 666, 724, 773, 781, 789, 825, 846, 867, 873, 878, 885, 889

GIVE MY REGARDS TO BROAD STREET—(1hr. 48m., '84) A musical fantasy about a day in the life of an international singer/composer who is trying to locate the stolen master tapes of his lastest album. Starring and written by Paul McCartney, with Bryan Brown, Ringo Starr, Barbara Bach, Linda McCartney, Tracey Ullman, Ralph Richardson. Dir. Peter Webb. PG. 32, 54, 206, 225, 307, 407, 420, 528, 541, 566, 604, 625, 727, 732, 735, 756, 773, 781, 830

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen *who live in the Kalahari Desert of Botswana, a gentle* people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white *civilization, including a burly microbiologist who* turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 36, 48, 109, 111, 206, 225, 307, 402, 420, 439, 519, 523, 541, 554, 558, 561, 566, 606, 616, 633, 640, 653, 710, 727, 732, 747, 782, 813, 851, 867, 879

LITTLE DRUMMER GIRL, THE—(2hrs. 11m., '84) Reviewed in this issue. R. 9, 37, 61, 62, 83, 92, 104, 113, 118, 202, 203, 211, 212, 234, 305, 403, 407, 412, 418, 422, 427, 512, 541, 551, 554, 558, 567, 603, 616, 629, 635, 658, 668, 702, 708, 710, 714, 716, 719, 745, 746, 774, 782, 794, 795, 800, 803, 807, 822, 830, 858, 866, 878, 883

ONCE UPON A TIME IN AMERICA—(3hrs. 47m., '84) Now released in its complete form, Sergio Leone's epic chronicle of Jewish gangsters in America suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company) earlier this year. Leone, who made spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. 70

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; his extraordinary craftsmanship only disguises how sentimental the material is at heart. The threats to these characters all come from the *outside*, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 23, 30, 60, 105, 118, 202, 206, 210, 211, 225, 304, 403, 412, 418, 423, 501, 523, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 643, 651, 700, 702, 705, 714, 735, 745, 774, 783, 793, 794, 795, 807, 827, 849, 857, 861, 862, 878

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 11, 32, 306, 410, 424, 443, 448, 545, 574, 735, 789, 822, 848

RAZOR'S EDGE, THE—(2hrs. 10m., '84) Reviewed in this issue. PG-13. 45, 105, 109, 114, 118, 234, 236, 303, 401, 403, 412, 414, 420, 422, 426, 450, 500, 521, 529, 541, 550, 559, 567, 602, 617, 632, 635, 640, 649, 663, 667, 702, 710, 711, 714, 719, 745, 774, 779, 790, 798, 800, 803, 810, 818, 827, 854, 863, 868, 873, 878, 883

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 109, 231, 237, 401, 410, 428, 526, 530, 543, 547, 548, 609, 639, 644, 660, 666, 714, 731, 733, 825, 841, 874, 878

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentious and gravelly, in the Jack Webb manner. Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 528, 567, 637, 708, 775, 782, 794, 795, 878

STOP MAKING SENSE—(1hr. 28m., '84) New Wave rock band the Talking Heads is the subject of this film, shot during four live concert performances in December 1983. Dir. Jonathan Demme. 51

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch is in full control of an extremely singular style. Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. R. 88

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past*. The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 16, 32, 72, 80, 92, 114, 118, 201, 205, 210, 225, 306, 402, 410, 411, 426, 448, 518, 531, 543, 552, 557, 559, 567, 606, 616, 626, 632, 641, 658, 660, 664, 666, 716, 717, 722, 730, 733, 745, 777, 779, 784, 791, 806, 819, 821, 825, 866, 879, 887

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 16, 33, 80, 97, 103, 203, 210, 237, 304, 401, 407, 410, 413, 422, 500, 533, 541, 545, 550, 635, 717, 722, 727, 733, 745, 755, 777, 791, 801, 846, 858, 878, 882

TERROR IN THE AISLES—(1hr. 23m., '84) This thriller is a compilation of scenes taken from great horror films of the past. With Donald Pleasence and Nancy Allen. Dir. Andrew Kuehn. R. 20, 32, 78, 92, 97, 100, 103, 109, 201, 206, 210, 237, 306, 407, 413, 420, 428, 512, 523, 526, 571, 632, 640, 649, 653, 714, 716, 717, 732, 733, 752, 758, 773, 781, 801, 819, 821, 846, 860, 864, 876, 888

THIEF OF HEARTS—(1hr. 39m., '84) In this romantic thriller, a burglar robs a woman's diary and becomes her fantasy-lover. With Steven Bauer, Barbara Williams, John Getz. Dir. Douglas Day Stewart. R. 24, 33, 80, 104, 111, 118, 201, 205, 210, 213, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 552, 567, 603, 616, 628, 651, 663, 664, 667, 701, 715, 719, 721, 722, 732, 746, 751, 775, 784, 791, 800, 806, 811, 828, 854, 862, 878, 883

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated with San Francisco's Mayor George Moscone. Dir. Robert Epstein and Richard Schmiechen. 47

WITHOUT WITNESS—(1hr. 37m., '84) In Russian, Eng. subtitles. A tense, verbal duel between a contemporary Soviet man and his ex-wife. With Mikhail Ulyanov and Irina Kupchenko. Dir. Nikita Mikhalkov. 47

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 20, 32, 213, 407, 428, 530, 535, 545, 547, 548, 714, 809

Revivals

AMARCORD—(2hrs. 7m., '73) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 13, 96

BEDAZZLED—(1hr. 47m., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. 95

BUTCH CASSIDY AND THE SUNDANCE KID—(1hr. 52m., '69) A rather winsome, larky pseudo-Western which perfectly evokes the sappier side of sixties soulfulness. Paul Newman and Robert Redford are the stars, charming but wasted; Katharine Ross rides on a bicycle to Burt Bacharach's music. Written by William Goldman. Dir. George Roy Hill. 39

CHILDREN OF PARADISE—(3hrs. 8m., '45) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the Earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. The script is by the poet Jacques Prévert. Dir. Marcel Carné. 50

CONFORMIST, THE—(1hr. 55m., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 2

ERASERHEAD—(1hr. 29m., '77) This first feature directed by David Lynch (*The Elephant Man*) is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. 5

GENTLEMAN JIM—(1hr. 44m., '42) Errol Flynn, fighting with his fists and not his sword, plays James J. Corbett, the prizefighter who tangled with John L. Sullivan. It's superficially handled, with Flynn's brash charm a bit overworked. Ward Bond is a good Sullivan and Alexis Smith is all cool elegance as Corbett's society love. Dir. Raoul Walsh. 39

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. 13, 39

I VITELLONI—(1hr. 49m., '53) In Italian, Eng. subtitles. Lovely early Fellini satire about loafing boys in a small Italian city—boys who won't become men, who occupy their time with idiotic games and sponging. It may have served as the model for Barry Levinson's *Diner*. 39

MAN WHO KNEW TOO MUCH (1934), THE—(1hr. 34m.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. 10

METROPOLIS—(2hrs., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 16, 97, 523, 723, 792

MILDRED PIERCE—(1hr. 53m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. 89

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) This farrago by the comedy sextet is their most violent and obscene work and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. With John Cleese, Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Dir. Terry Jones. 95

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 96

ROMAN HOLIDAY—(1hr. 48m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. 96

YOJIMBO—(1hr. 50m., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in 19th-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 96

THEATER

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Broadway

Previews and Openings

Monday, October 22

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, with score by Rudolf Friml, lyrics by P. G. Wodehouse and Clifford Grey; directed by Joe Layton. Michael Praed, Ron Taylor, and Brent Spiner head the cast, with Liz Callaway, Ed Dixon, and Marianne Tatum. Previews start 10/26 prior to a 11/4 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Fri. & Sat. at 8, $25-$45; Wed. at 2, $17.50-$37.50. **Broadway,** Bdway at 53rd (239-6200). 2 hrs., 30 mins. All major credit cards.

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Previews now prior to a 10/24 opening. During previews, thru 10/22, seats are $18. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $22.50-$30. **Lyceum,** 149 W. 45th (239-6200). All major credit cards.

Tuesday, October 30

HAARLEM NOCTURNE—Cabaret revue, starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams; codirected by Murray Horowitz. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. Previews start 10/30 prior to a 11/14 opening. **New Latin Quarter,** 200 W. 48th (239-6200). All major credit cards. 2 hrs.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that tries to shatter the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th (246-4636). All major credit cards. 2 hrs., 10 mins.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● IRLS

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 mins. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. All major credit cards.● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; again directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8, Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 11/18. For November, Stephen Lang will take over the Malkovich role. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. Credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30 exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. *An inventive, entertaining, and beautifully performed* musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 mins. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ● IRLS

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. IRLS

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder; the acting a dream come true! Candice Bergen replaces Weaver from 10/23. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. *IRLS*

KIPLING—Alec McCowen in the one-man show which dramatizes the life of Rudyard Kipling and draws extensively from his works. Play was written by Brian Clark and directed by Patrick Garland. Tues.-Sat. at 8, Sun. at 3; $25-$30; thru 11/11. **Royale,** 242 W. 45th (239-6200). 2 hrs. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about Gertrude "Ma" Rainey, an early blues singer and her quartet of backup musicians. Action takes place during a recording session in the late '20s; directed by Lloyd Richards. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort,** 138 W. 48th (239-6200). 2 hrs., 10 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! (Sandy Duncan and Don Correia take over the Tune/Twiggy roles on *11/1.*) Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 mins. Credit cards. ● IRLS

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. IRLS

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Peter Gallagher. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. All major credit cards. IRLS

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hrs., *Cyrano de Bergerac* 3 hrs., 15 mins.

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. IRLS

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. Major credit cards.IRLS

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Corren and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays *about the homosexual world. Chevi Colton, Jeffrey*

Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre**, 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91**, 316 E. 91st (831-2000).

A . . . MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate**, 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3 & 7; $19-$25. **Lamb's Theatre**, 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. **Minetta Lane Theater**, 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7, Sat. & Sun. at 2:30; $10-$17. **South Street**, 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $20. **Theater Guinevere**, 15 W. 28th (686-1470).

BURKIE—Bruce Graham's play set in a Philadelphia suburb focusing on a man and his two children; directed by Lynn Thomson; featuring Eddie Jones, Jeffrey Hayenga, Caryn West, and Sam Coppola. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $11-$14; 10/24-11/11 .**Hudson Guild Theatre**, 441 W. 26th (760-9810).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen, Marc Umile, Victor Raider-Wexler, and Richard Zobel. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; $20-$25; thru 12/23. **Chelsea Playhouse**, 519 W. 23rd (243-0992).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. With Frances Fisher, David Andrews, Page Johnson, and Stephen Mendillo. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theatre**, 432 W. 42nd (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Sudie Bond, Anthony Heald, Christopher Curry, Roy Cooper. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $16-$18. **Astor Place**, 434 Lafayette St. (254-4370).

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores the relationships between men and women; with Joe Baer and Virginia Ferri. Tue.-Sat. at 8, Sun. at 3; $11.50-$15. **The Colonnades**, 428 Lafayette St. (869-2922).

THE GOLDEN LAND—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience, beginning at Ellis Island, progressing straight through to the movie-mogul scene. Sat. at 8:30, Sun at 2 & 5:30; $12-$19.50; from 10/27. **Norman Thomas**, 111 E. 33rd (475-5120).

I HEAR MUSIC . . . OF FRANK LOESSER AND FRIENDS—Jo Sullivan stars in this musical with Colin Romoff, Greg Utzig, Douglas Romoff, Brian Slawson, and Ed Joffe. Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun at 3; $17.50-$22.50. **The Ballroom**, 253 W. 28th (594-0326).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel**, 121 Christopher (924-8782).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25. Starring are Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. **Audrey Wood Theater**, 359 W. 48th (307-5452).

LA BOHEME—Linda Ronstadt sings the role of Mimi, the seamstress in Puccini's opera, and Gary Morris is Rudolfo; they alternate the starring roles with Patti Cohenour and David Carroll. (Each plays four performances a week.). Cass Morgan plays Musette. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 10/30. New York Shakespeare Festival. **Public/Anspacher**, 425 Lafayette St. (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50-$32.50. **Orpheum**, 126 Second Ave. (239-6200). ● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn, and Larry Nicks. From 10/31. **Provincetown Playhouse**, 133 MacDougal St. (777-2571).

MEDEA AND THE DOLL—Maria E. Ellis stars as a troubled young mother in Rudy Gray's play about a confrontation between a psychiatrist (Morgan Freeman) and his patient; directed by Randy Frazier. Wed.-Sat. at 8, Sat. & Sun. at 3; $15-$22. **Samuel Beckett**, 410 W. 42nd (594-2826).

THE MISS FIRECRACKER CONTEST—A revival of Beth Henley's comedy about a Southern woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. With Holly Hunter, Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts**, 407 W. 43rd (541-8394).

OY MAMA! AM I IN LOVE!—Mary Soreanu stars in a Yiddish show (with English subtitles) with book by Moshe Blum, music by Ed Linderman, and lyrics by Yakov Alper; directed by Michael Greenstein. Wed. at 2 & 8, Sun. at 2 & 5:30, Sat. at 8:30, Thurs. at 2; $12.50-$21.50; from 10/24. **Town Hall**, 123 W. 43rd (921-9447).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. With Ron Yamamoto, Allan Tung, Christine Toy, Tom Matsusaka, Tom Marino, Diane Lam, Gayln Kong, Francis Jue, Thomas Ikeda, Gerri Igarashi, Kevin Gray, Timm Fujii. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; $15-$30. **Promenade**, 2162 Bdway at 76th St. (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3/85. **Folksbiene**, 123 E. 55th (755-2231).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution; with Steve Vinovich, Ruby Holbrook, Jessie Jones, Colm Meany, and Keliher Walsh. Tues.-Sat. at 8, Sun. at 7; $16; thru 11/18. **Theatre Off Park**, 28 E. 35th (679-6283).

THE PRETENDER—Harvey Parker's romantic play, directed by Ellyn Gersh; with Stanley Bojarski, Maureen Kilmurry, Cornelia Mills, and Craig Wroe. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12-$18; from 10/23. **Chernuchin**, 314 W. 54th (581-3044).

RAP MASTER RONNIE—A new partisan revue about Ronald Reagan with music by Elizabeth Swados, and lyrics by Garry Trudeau; starring Reathel Bean as Ronnie, with Catherine Cox, Ernestine Jackson, Mel Johnson Jr., and Richard Ryder; directed by Caymichael Patten. Mon. at 8, Wed.-Fri. at 10:45,Fri. at 5:30, Sat. at 4:30 & 12:15; $15; thru 11/6 (election day). **Top of the Gate**, 160 Bleecker St. (475-5120).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs the cast; with Ty Stephens, Branice McKenzie. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate**, Thompson and Bleecker (475-5120).

SHE STOOPS TO CONQUER—Oliver Goldsmith's comedy dealing with a dashing youth who is tricked into treating his in-laws as servants. With E. G. Marshall, Kaye Ballard, Tovah Feldshuh; directed by Daniel Gerroll. A Roundabout Theatre production. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$26. **The Triplex**, 199 Chambers St. (420-1360).

TWELFTH NIGHT—*Or What You Will*, Shakespeare's comedy, directed by Andy Wolk, placed in a jet-set milieu on the Mediterranean. $12 weeknights & Sundays; $15 Fridays and Saturdays; thru 11/17. **The Triplex**, 199 Chambers St. (618-1980).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—A satirical musical by Cary Hoffman and Ira Gasman, directed and choreographed by Miriam Fond, dealing with political and social issues. Wed.-Sat. at 7, Wed., & Sat. at 1:30, Sun. at 3; $15. **American Place Theatre** (The Basement), 111 W. 46th (247-0393).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $22. **American Place Theatre**, 111 W. 46th (869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land*, directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. **92nd St. Y**, 1395 Lexington Ave. (427-6000).

AMISTAD—Black/Latin/Asian Theatre Company opens the season with its own dramatization of an actual event, *The Rehearsal*, directed by Samuel Barton. Thurs.-Sat. at 8, Sun. at 3; $6; 10/25-11/18. **INTAR Stage 2**, 508 W. 53rd (387-1089).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Theater**, 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost*, directed by Toby Robertson, one of the earliest (and funniest) of Shakespeare's comedies, opens the repertory's new season. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25. **Theater**, 99 Seventh Ave. South (924-7100).

EQUITY LIBRARY THEATRE—Revival of *The Bells Are Ringing*, with book and lyrics by Betty Compdon and Adolph Green, music by Jule Styne. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 11/18. Story tells of a warmhearted telephone answering service. **Theatre**, 310 Riverside Drive & 102rd (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30;$7.50-$10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP POLITICAL THEATER—Musical comedy revue, satire, and improvisation Fri. & Sun. at 7:30, Sat. at 8; $4; from 10/29. **Theater**, 79 E. 4th St. (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinsky. A world premiere from the Soviet Union. In repertory with

Shakespeare's *Cymbeline*. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery. (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis-Singer's *Schlemiel the First is based on a collection of* his own short stories, about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $12-$15. **Theatre,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—*Voices in the Dark*, a compilation of Anton Chekhov's letters, and scenes from some of his plays; directed by Alan Baker.10/25, 26, 27 at 8; 10/28 at 3; $6. **Clyde Vinson Theatre,** 612-616 8th Ave. (944-1175).

LA MAMA E.T.C—10/25-11/11, John Densmore in a one-character double-bill, *Skins*, by Densmore himself, and *Tongues*, written by Sam Shepard and Joe Chaikin, the latter an abstract piece for voice and percussion; both are directed by Tony Abatemarco. $6. **La MaMa,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—David Storey's *In Celebration*, first produced in London in 1969, focuses on a British coal miner, his wife, and their three sons who reunite to celebrate the couple's 40th anniversary; directed by Lindsay Anderson. With Malcolm McDowell, Frank Grimes, John Vennema, Margaret Hilton, Pauline Flanagan. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $23-$25;from 10/30. **The Space at City Center,** 131 W. 55th (944-9300).

PAN ASIAN REPERTORY—Donald McNeil's *Chip Shot*, a comedy that enters the world of computers and international espionage; directed by Raul Aranas. With Michael Arkin, Stanford Egi, Mel Duane Gionson, Bea Soong. Wed., Thurs., Fri., Sat. at 8, Sat. at 2, Sun. at 3 & 7; Sun. at 3; $10-$14; thru 11/4. **Theater,** 120 W. 28th (255-7293).

PEARL THEATRE COMPANY—Shakespeare's *The Merchant of Venice*; directed by Shepard Sobel. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8. **Nameless Theatre,** 125 W. 22nd (246-6538).

PLAYWRIGHTS HORIZONS--Peter Parnell's *Romance Language* is a comic fantasy that takes 19th century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Cynthia Harris, William Converse-Roberts, Marcia Lewis, Valerie Mahaffey, John Matthews, Ben Siegler, Hector Ubarry, Gwyllum Evans. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10; thru 11/12. **Mainstage,** 416 W. 42nd (564-1235).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita*, a Spanish zarzuela (operetta), and *Puerto Rico!*, a new musical. $8-$10. In Spanish and in repertory thru October. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep*, a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun at 8; $18. **One Sheridan Square** (691-2271).

RIVERWEST COMPANY—*Jump . . . I'll Catch You*, Cy Young's comedy depicting a relationship between two people who believe their lives and loves are ended; with Tony Miratti and Sharon Ullrick. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun at 3; $8; thru 11/11. **Riverwest,** 155 Bank St. (243-0259).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Royal Court Theater,** 301 W. 55th (997-9582).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANONYMOUS—A musical by Vincenzo Stornaioulo and Giancarlo De Matteis, concerned with the election of the first black pope; set in the 21st century. Thurs.-Sat. at 7:30, Sun. at 3; $10. **AMAS,** 1 E. 104th, 3rd floor (944-9300).

THE BACHELOR'S WIFE—Musical with book by Anthony Stimac, music by Andy Badale, and lyrics by Barbara Fried, based on Wycherley's *The Country Wife.* Thurs.-Tues. at 8; $8; 10/25-11/13. **Musical Theatre Works,** 133 Second Ave. (677-0040).

BEAGLEMAN & BRACKETT—Linda Segal's comedy about ups and downs in the career of a lawyer, starring Peter Jolly. Tom Crawley is the director. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/11. **American Kaleidoscope,** 5 W. 63rd (279-4200).

BLEACHER BUMS—Joe Mantegna's comedy about diehard fervent fans who have suffered through 39 years without a contending team. Thru 11/18 at 8; $6. **Park Ave. Church,** 1010 Park Ave. (736-9099).

CLARISSA—A dramatization of Samuel Richardson's *1747 novel dealing with a woman caught between her* own desires and her family's plan to found a dynasty. Fri. & Sat. 10/26, 27; Tues.-Sat., 10/30-11/10; $6. All performances at 8. **West End Theater,** 302 W. 91st St. (924-0077).

DELIRIOUS—J. Bunzel's play about sex and drugs and MTV; directed by Leah Joki; with a cast of nine. Wed.-Sat. at 8; $6; 10/31-11/17. **Acting Studio,** 31 W. 21 St. (989-1588).

DOUBLE BILL—William Saroyan's *Hello Out There!* and Thornton Wilder's *Short Happy Journey.* Thurs.-Sat. at 8, Sun. at 3; $6; 10/25-11/18. **American Renaissance Theatre,** 112 Charlton St. (929-4718).

DOUBLE BILL—Michael Moyahan's *The Wise and Foolish Pilgrims* and *A Curious Clue,* directed by James R. Shaffer. Fri.-Sun. at 8; $6; 10/26-12/2. **The Ark,** 277 Park Ave. So. (475-1216).

DRACULA—*Mimes Richard Morse and Moni Yakim* star, with Robert Maiorano (former New York City Ballet soloist) in the title role; directed by Morse Mime Company member Anastasia Nicole, with music composed by Neal Kayan; designed as a Halloween treat. 10/30-11/3 at 8; $5-$10. **Morse Mime Center,** 385 Broadway, 4th floor (219-0310).

FEATHERTOP—Musical with music and lyrics by Skip Kennon, book by Bruce Peyton; directed by Susan Schulman. Based on a short story by Nathaniel Hawthorne, play is set in 18th-century witch-haunted New England. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10 & $12. **WPA,** 138 Fifth Ave. (206-0523).

FILTHY RICH—George F. Walker's farce about a private eye entangled in the money madness of the super rich; directed by Max Mayer, produced by Double Image Theatre. 10/25-27 at 8:30; $5. **West Bank Downstairs,** 407 W. 42nd (245-2489).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who''even in leather would look like a queen.'' Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10. **Shandol,** 137 W. 22nd (279-4200).

GYPSY—Revival of the musical classic with a Jule Styne/Stephen Sondheim score, based on an Arthur Laurents book, based on the memoirs of Gypsy Rose Lee. Thru 10/28; $10. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

HAUNTED LIVES—John Pielmeier's three one-act plays: *Witch's Brew, A Ghost Story* and *A Gothic Tale*, each about problems of fear and loneliness; directed by Frank Licato and Robert Clem. Wed.-Fri. at 8, Sat. at 7 & 10; $8; 10/24-11/17. **Inroads Theatre,** 150 Mercer St. (849-8148).

HONOR BRIGHT—Lue Morgan Douthit's play that tries to explain why a girl, who had everything going for her, made an unlikely choice; directed by Bruce Levitt. Tues.-Sat. at 8, Sat. at 3, Sun. at 4; $6; thru 10/27. **McGinn/Cazale,** Bdway at 76th (595-6828).

INACENT BLACK AND THE BROTHERS—A. Marcus Hemmphill's play about an attractive angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95. **Billie Holiday Theatre,** 1368 Fulton St., Bklyn (636-0919).

JASON AND THE ARGONAUTS—Irondale Ensemble Project adaptation of the Greek myth, with environmental staging by James Louis Niesen. Thurs. & Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; thru 10/27. **Off-Center Theater,** 436 W. 18th (666-7856).

KISS THE BOYS GOODBYE—A revival of Clare Boothe Luce's comedy about the nationwide talent search for Scarlett O'Hara; directed by Worth Howe. 10/22, 10/27-29; $6. **Main St. Theatre,** 548 Main St., Roosevelt Island (644-0126).

LIFELINES—F. Wyatt Hill's play about a man who takes his son to climb a mountain in a last-ditch effort to cement their relationship; directed by Paul Dervis. Wed.-Sat. at 8, Sun. at 3; $8; thru 10/26. **Hartley House,** 413 W. 46th (289-2168).

LOVE GAMES—Elaine Holtz's comedy concerning the dilemmas faced by a divorcee awaiting a visit from her ''ex''; *directed by Paula Kay Pierce. Thurs.-Sat. at* 7:30, Sun. at 4; $8; thru 10/24. **18th St. Playhouse,** 145 W. 18th (242-9249).

THE LUNCH GIRLS—Leigh Curran's glimpse into the lives of seven waitresses working in a gentlemen's key club; directed by Stuart Ross. Thurs.-Sun. at 8; $6; thru 11/11. **Courtyard Playhouse,** 39 Grove St. (807-4990).

MADISON AVENUE—A musical satire of life in advertising, by Gary Cherpakov and Paul Streitz; directed by Alan Weeks. Wed.-Fri. at 8, Sat. at 3 & 8. **Nat Horne,** 440 W. 42nd (279-4200).

MAMMA I WANT TO SING—Gospel musical, by Vi *Higginsen and Kenneth Wydro, about a woman in the* church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26/85. **Theater in Action,** 430 W. 14th (873-5987).

MY MOTHER, THE VICE-PRESIDENT—Janet Bruders's pre-election comedy, directed by Barbara Bunch, is a portrayal of Jesse Jackson and Geraldine Ferraro. Mon., Wed., & Sun. at 8, Sat. at 4; $8; thru 11/4. **ECT,** 158 W. 23rd (242-9249).

OBLOMOV—John Ginman's adaptation of the 19th century Ivan Goncharov novel, starring Robin Swados. It's a one-man show, directed by Franklyn Lenthall, and is about the lonely life of a fallen Russian aristocrat. Wed.-Mon. at 8; $10; 10/24-11/19. **Raft Theatre,** 432 W. 42nd (274-4200).

OUT/IN THE WORLD—Created, performed, and directed by Ellie Covan, based on the life and work of Jane Bowles. Thurs.-Sat. at 8, Sun. at 3; $6; thru 11/4. **Performance Space,** 6 W. 18th (870-0818).

OUTWARD BOUND—A revival of Sutton Vane's 1924 play about a shipful of passengers bound on a voyage without destination; directed by Harold J. Kennedy; starring Imogene Coca, Farley Granger, Henry Morgan, and Ruth Ford. 10/24-28, 31-11/2 at 8, mats. Sat. & Sun. at 3; $8. **Apple Corps,** 336 W. 20th (929-2955).

A PERFECT DIAMOND—New baseball comedy by Don Rifkin, directed by Philip Giberson; presented by the Actors' Producing Company. Tues.-Sat. at 8, Sun. at 5; $8. **TOMI,** 23 W. 73rd (246-8484).

A PLAY OF OUR OWN—Deaf playwright Dorothy S. Miles's play about a misunderstanding between a deaf and a hearing family; directed by Alan Barwiolek, with Deborah Bosworth, Richard Chenault. Fri. & Sat. at 7:30, Sat. & Sun. at 3; $10; thru 11/17. **N.Y. Deaf Theatre,**620 E. 13th (741-5126).

PORCH—Jeffrey Sweet's play about open warfare and buried love between a shopkeeper and his sophisticated daughter; with Jill Eikenberry, Clark Gordon, Gary Bayer, and Lianne Kressin; directed by Nan Harris. $10-$12; thru 11/11. **Little Theater** at the Lamb's, 130 W. 44th (997-1780).

A PORTER PARTY—A cabaret revue saluting Cole Porter, with Monona, Eric Rockwell, Anne Stockton, Michael Ward, and at the pianos, David Lahm and Tran. Fri. & Sat. at 8, Sun. at 4; 10/26-11/11. $6. **All Souls Hall,** Lexington at 80th (535-3356).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Fri.at 8; Sun. at 3, Sat. at 7 & 10; $12. **Village Performers,** 98A 3rd Ave. (505-6601).

SCAPIN—Graeme Malcolm appears as Moliere's rogue in this musical for the entire family, featuring Edward Hyland and Richard Hanson as the fathers, with female love interests Heather Hollingsworth and Rita Nachtman. Thurs.-Sat. at 8, Sat. & Sun. at 3; $12; thru 11/4. **Open Eye,** 316 E. 88th (534-6909).

THE TINKER'S WEDDING—John Millington Synge's comedy of western Ireland near the turn of the century; directed by Nye Heron. Thurs.-Sat. at 8, Sun. at 3 & 8; $6, $8; 10/26-11/18. **Irish Arts Center,** 553 W. 51 St. (757-3318).

WE'RE HOME—Theater piece featuring rarely-heard songs and new music of composer/lyricist Bob Merrill, telling a story through his music; with Rita Gardner and Peter Frechette. Wed.-Sat. at 8, Sun. at 3; $8. **The Vineyard,** 309 E. 26th (683-0696).

WHY MARRY?—Jesse Lynch Williams's 1917 feminist comedy about the emancipated woman and her liberated ways; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; thru 11/11. **Alvina Krause,** 306 W. 38th (564-3293).

THE WORTH OF A WOMAN—D. G. Phillips's 1906 drama concerning the trials of marriage and abortion *in the mid-West at the turn of the century; directed by* Phillip Gushee. Wed.-Sat. at 8, Sun. at 2; thru 11/9. **Neighborhood Group,** 420 W. 42nd (279-4200).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BORIS ANISFIELD—Early works by this Russian painter who was associated with Diaghilev, Bakst, and Benois, 10/23-12/31. Shepherd, 21 E. 84th (744-3392).

EMIL BISTTRAM/BLANCHE LAZZELL—Non-objective paintings by an early Taos artist who worked with Diego Rivera/Geometric cubism in color woodblock prints. Thru 11/3. Diamond, 1014 Madison (988-3600).

MICHAEL BYRON—Large-scale paintings on cloth of mysterious landscapes, each one with a sculpture containing a lighted candle in front of it, thru 11/10. Willard, 29 E. 72nd (744-2925).

LOREN CALAWAY—Wood sculptures that resemble desks and other kinds of furniture, thru 11/3. Hoffeld & Co., 1020 Madison (734-5505).

JON CARSMAN—Watercolors and paintings inspired by this artist's study of Monet's newly restored home and gardens in Giverny, thru 10/27. ACA, 21 E. 67th (628-2440).

MARY CASSATT—Paintings, pastels, and watercolors charting her artistic development from the late 1870's, when she first settled in Paris, through the turn of the century, thru 10/27. Coe Kerr, 49 E. 82nd (628-1340).

CONNIE COHEN—Paintings inspired by Greece, thru 10/27. Madison 90, 1248 Madison (348-6528).

ROBERT CRONIN—Sculptures constructed of tin-plate and wire, painted in unexpected colors, thru 11/3. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

MICHAEL DAVID—New paintings, 10/27-11/15. Knoedler, 19 E. 70th (794-0550).

STEPHEN DE STAEBLER—Bronze and ceramic sculpture, 10/25-11/24. CDS, 13 E. 75th (772-9555).

CHERYL GOLDSLEGER/KAREN RIEDENDER—Monochromatic paintings and drawings/Photographs that are constructions of 20 to 36 sequential images composed into vertical or horizontal formats, in a three-dimensional, overlapping manner, thru 10/27. Urdang, 23 E. 74th (288-7004).

STAN GREGORY/ROBERT QUIJADA/CHRISTOPHER WHITE—Abstract paintings by all three. Thru 10/27. Ericson, 23 E. 74th (737-6155).

GWEN JOHN/NICOL ALLAN—Small works on paper from the '20s by a British artist/Recent collages. Thru 10/27. Davis & Langdale, 746 Madison (861-2811).

LUISE KAISH—Painterly collages that refer to landscape, thru 11/3. Staempfli, 47 E. 77th (535-1919).

ARISTODIMOS KALDIS—Brightly-colored paintings of Aegean landscapes, thru 11/3. Kouros, 831 Madison (879-5454).

LE CORBUSIER—Paintings, drawings, and collages from 1921-1956, 10/25-11/24. Fourcade, 36 E. 75th (535-3980).

LE CORBUSIER—Paintings, collages and drawings from 1922-1962, thru 12/1. Prakapas, 19 E. 71st (737-6066).

ROBERT MICHEL—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions, thru 10/27. Mathes, 851 Madison (249-3600).

HENRY MOORE—Drawings, sculpture and prints, thru 10/28. Silberberg, 16 E. 79th (861-6192).

ROBERT MOTHERWELL—Twenty new collages, thru 10/25. Knoedler, 19 E. 70th (794-0550).

VALI MYERS—Color drawings by an Australian-born artist, thru 11/10. Lessing, 130 E. 82nd (288-6701).

JOE NEILL—New sculpture that has a painted sphere or planet as a central image, plus drawings and collage, thru 10/27. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

JOHN PARKS/TIM PRENTICE—Landscape paintings of England/Recent sculpture. Thru 10/31. Stone, 48 E. 86th (988-6870).

JULES PASCIN—Paintings, watercolors and pastels, thru 11/17. Perls, 1016 Madison (472-3200).

MAX PECHSTEIN—Paintings, watercolors, and drawings by this German Expressionist, as well as works by other Brucke artists, including Heckel, Kirchner, Nolde, others, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

MEHDI QUOTBI—Paintings and gouaches based on Islamic script, by a Moroccan artist, thru 10/27. Taghinia-Milani, 1080 Madison (570-6173).

RENOIR-GUINO—Sculpture from the Renoir-Guino estate, original letters, and photographs by Willy Maywald, 10/23-12/1. Facade, 1044 Madison (744-4997).

MANFRED SCHWARTZ—Paintings and works on paper in the pointillist style this artist was best known for; thru 11/8. Weintraub, 992 Madison (879-1195).

CY TWOMBLY—Paintings and drawings, from 1952-1984, thru 11/3. Hirschl & Adler Modern, 851 Madison (744-6700).

UTAMARO—Paintings depicting the "Golden Age" in Japan, during the last part of the 18th century, thru 12/1. Ronin, 605 Madison (688-0188).

HERK VAN TONGEREN—New bronze sculptures, thru 11/10. Cordier & Ekstrom, 417 E. 75th (988-8857).

PHYLLIS YES—Functional art furniture, thru 11/17. Steinbaum, 903 Madison (734-3373).

57th Street Area

JOSEF ALBERS—A commemorative exhibition of paintings, thru 11/3. Janis, 110 W. 57th (586-0110).

WILL BARNET—Paintings of and about "the family," some of which were posed for by members of Barnet's own family, thru 10/27. Kennedy, 40 W. 57th (541-9600).

NATVAR BHAVSAR—Color-field paintings and works on paper, thru 11/17. Getler/Pall/Saper, 50 W. 57th (581-2724).

PETER BISCHOF—Etchings by a Viennese artist, thru 11/10. Austrian Institute, 11 E. 52nd (759-5165).

RICHARD BOSMAN—Paintings that have as their subject matter mysterious images of India, myths, and man's struggle with the forces of nature, thru 11/10. Alexander, 20 W. 57th (757-3721).

DORIS BOTWINICK—Stone sculpture that has the appearance of having been folded, thru 10/27. Gallery 84, 30 W. 57th (581-6000).

CLAUDIO BRAVO—Recent paintings and works on paper, thru 11/3. Marlborough, 40 W. 57th (541-4900).

ERNEST BRIGGS—A memorial exhibition of paintings from 1922-1984, thru 10/27. Gruenebaum, 38 E. 57th (838-8245).

ARTHUR B. CARLES—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism, paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler, thru 10/27. Washburn, 42 E. 57th (753-0546).

RICHARD CROZIER—Paintings inspired by the Albemarle County landscape of Virginia, thru 10/27. Tatistcheff, 50 W. 57th (664-0907).

MICHAEL EISENMAN—Recent landscape paintings of Utah and the Berkshire mountains in Massachusetts, thru 11/3. Haber Theodore, 24 W. 57th (541-9393).

HELEN FRANKENTHALER—Works on paper from 1983-1984, thru 11/3. Emmerich, 41 E. 57th (752-0134).

JED GARET—Paintings and drawings, thru 11/3. Miller, 724 Fifth (246-1625).

HAROLD GREGOR—Paintings of Illinois farm country, 10/23-11/10. De Nagy, 41 W. 57th (421-3780).

RAYMOND HAN—Still life paintings, thru 10/31. Schoelkopf, 50 W. 57th (765-3540).

DAVID HOCKNEY—New panoramic paintings, some measuring 20 ft. in width, also drawings and photo-collages, thru 11/3. Emmerich, 41 E. 57th (752-0124).

MALVINA HOFFMAN—Small bronze sculptures, as well as works by her contemporaries, including Gertrude Vanderbilt Whitney, others; 10/25-12/8. Berry-Hill, 743 Fifth (371-6777).

MARK INNERST—New paintings, thru 10/27. Borgenicht, 724 Fifth (247-2111).

WILL INSLEY—Early "Wall Fragments," thru 11/3. Protetch, 37 W. 57th (838-7436).

LILA KATZEN—A sculptural installation based on Mayan archeological sites, thru 11/24. Rosenberg, 20 W. 57th (757-2700).

ROCKWELL KENT—Twenty-two drawings covering a twenty-year span of this artist's work, thru 11/16. Harbor, 24 W. 57th (307-6667).

MICHAEL KESSLER—Dense, luminous abstract paintings on wood and masonite, thru 11/3. Tilton, 24 W. 57th (247-7480).

ELLERY KURTZ—Paintings of torn posters in a series called "Fragments," thru 11/17. Crispo, 41 E. 57th (758-9190).

CHARLES LUCE—"Charts, Signs, Permutations"--gouache paintings that have pictographic silhouette images in them, 10/23-11/17. Ross, 162 W. 56th (307-0400).

BRICE MARDEN—Recent paintings and works on paper, thru 10/27. Pace, 32 E. 57th (421-3292).

ANDRE MASSON—Paintings and works on paper, thru 11/3. Herstand, 24 W. 57th (664-1379).

SAM MESSER—Figurative, expressionistic paintings and drawings, thru 10/27. Siegel, 24 W. 57th (586-0605).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

ALPHONSO OSSORIO—"Bioscapes"--sculpture and works on paper, thru 11/3. Oscarsson Hood, 41 W. 57th (750-8640).

MATT PHILLIPS—Monotypes and handcolored etchings of flowers, interiors, figures, Moroccan landscapes, thru 11/3. Pearl, 38 E. 57th (838-6310).

MIKLOS POGANY—Large-scale abstract paintings; works on paper, thru 10/31. Munroe, 56 W. 57th (246-9616).

KATHERINE PORTER—Abstract paintings, thru 11/10. McKee, 41 E. 57th (688-5951).

PETER POSKAS—Landscape paintings of both rural habitats and urban architecture, thru 10/27. French, 41 W. 57th (308-6440).

PETER SAUL/MATTA—Recent paintings of Ronald Reagan and others/Drawings from his early American years, from 1939-1948. Thru 11/15. Frumkin, 50 W. 57th (757-6655).

DAVID SCHOFIELD—Large-scale pen and ink drawings of architectural landscapes, thru 10/27. Iolas-Jackson, 52 E. 57th (755-6778).

SUSAN SHATTER/MAURICE GROSSER—Landscape paintings by both, thru 10/31. Fischbach, 24 W. 57th (759-2345).

JANET STAYTON—New works on paper, thru 11/21. Heesy, 50 W. 57th (245-1420).

PHILIP TRUSTTUM—Large scale figurative paintings with a "layered" surface, thru 10/31. Kornblee, 20 W. 57th (586-1178).

VELOY VIGIL—Paintings by an artist from the Southwest, thru 11/8. Segal, 63 E. 57th (486-2297).

JOHN WILDE—Landscape, figure and still life paintings with an element of fantasy, thru 11/10. Findlay, Jr., 41 E. 57th (486-7660).

JOE ZUCKER/WILLIAM WEGMAN—Paintings that tell the story of Joseph Smith, founder of the Church of the Latter Day Saints/Drawings that have been reproduced in his new book, "Everyday Problems." Thru 10/27. Solomon, 724 Fifth (757-7777).

East Village

BABETTE ALLINA—Paintings of large figures and horses in twisting and stretching poses, thru 10/28. Salvador, 216 E. 10th (28-3165).

SCOTT BELL—Abstract paintings with sharply contrasting areas of color, thru 11/11. Area X, 200 E. 10th (477-1177).

KEIKO BONK—Romantic paintings by a Hawaiian-born artist, thru 10/28. Piezo Electric, 437 E. 6th (505-6243).

TSENG KWONG CHI/KEITH HARING—Photos by Chi of drawings in subway stations by Haring, thru 10/28. Semaphore East, 157 Ave. B (228-7990).

PIERRE CUVELIER—New paintings and prints, thru 11/4. B-Side, 543 E. 6th (477-6792).

KIM KEEVER—Paintings based on Bellini's "The Toilet of Venus," thru 10/28. Sensory Evolution, 443 E. 6th (505-9144).

LARMEE—Mural-sized paintings of figures set against New York cityscapes, thru 10/28. Avenue B, 167 Ave. B (473-4600).

SHERRIE LEVINE—Drawings after Schiele and Malevich, paintings after Suprematist masters, thru 10/28. Nature Morte, 204 E. 10th (420-9544).

MICHAEL LUCERO—Nine-foot-tall stick figures composed of clay shards; totemic clay sculptures, thru 10/28. Sharpe, 328 E. 11th (777-4622).

DOMINIQUE PHILBERT—Graffiti paintings, thru 11/7. Fun, 254 E. 10th (473-4606).

TIM RAYMOND—Paintings of rural scenes, atmospheric landscapes, thru 11/4.

JACQUES ROCH—Abstract paintings, thru 10/28. Facchetti Burk, 328 E. 11th (477-3385).

SANTINO—New paintings on vinyl with provocative captions, thru 11/4. Vox Populi, 511 E. 6th (254-4791).

BRETT S. WILSON—Mixed-media constructions inspired by blues and country singers, thru 10/28. Jus de Pomme, 338 E. 11th (674-5389).

ROBIN WINTERS—Paintings that show this artist's droll sense of humour, thru 11/11. David, 436 E. 9th (533-2050).

MICHELE ZALOPHONY—Large charcoal drawings, thru 11/4. P.P.O.W., 216 E. 10th (477-4084).

SoHo and Tribeca

DENNIS ADAMS—Pieces combining large format photography and text in the manner of a typical kiosk, thru 11/3. The Kitchen, 59 Wooster (925-3615).

ALICE AYCOCK—Sculptures and drawings that take their forms from plows, fans, windmills, food processors, and crescent shapes of the moon as it moves through its phases, thru 10/27. Weber, 142 Greene (966-6115).

JOHN BELLANY—Paintings that evoke the Celtic mythology of this artist's Scottish sea-faring background, thru 11/8. Esman, 121 Spring (219-3044).

STEFANY BLYN/JOAN GARDNER—Paintings by both. Thru 11/3. 55 Mercer (226-8513).

BERT BRONHEIM/VICTOR POPPER—Acrylic sculptures with chiselled surfaces and highly-polished edges/Paintings and graphics. Thru 10/27. Mussavi, 623 Broadway (505-2297).

MARCIA CLARK—Paintings and pastels of Manhattan, thru 11/7. First Street, 386 W. Broadway (226-9011).

CHUCK CONNELLY—Paintings of cityscapes, jagged buildings, complex architectural sites, amusement park structures, thru 10/31. Nosei, 100 Prince (431-9253).

MAX COYER—New synthetic paintings, thru 11/10. Harm Bouckaert, 100 Hudson (925-6239).

FANNY DARNAT—Paintings of Paris, in oil on wood, that evoke this city's romantic atmosphere in the 50's, thru 11/15. Naifs et Primitifs, 172 Prince (925-0918).

FRED ESCHER—Landscape paintings that recall such painters as Friedrich and Tanguy, thru 11/3. Lurie, 112 Greene (966-3864).

HELMUT FEDERLE—New paintings, thru 11/15. Gibson, 568 Broadway (925-1192).

ERIC FISCHL—New paintings, thru 10/27. Boone Werner, 417 W. Broadway (431-1818).

VERNON FISHER—Collage works that combine writing, painting and sculpture, thru 10/30. Gladstone, 152 Wooster (505-8690).

DALE FRANK—Paintings that reflect an obsessive experience through their complexity, thru 11/7. Knowlton, 153 Mercer (431-8808).

PAUL GEORGES—Figurative paintings, thru 11/10. Manhattan Art, 81 Greene (219-2007).

MARY GRIGORIADIS—Paintings and drawings from the "Monument" series, thru 11/3. A.I.R., 63 Crosby (966-0799).

MASAYUKI KUROKAWA—Drawings and photographs by this Japanese architect/designer, thru 10/27. Gallery 91, 91 Grand (966-3722).

CHARLES LUCE—Paintings on paper, silkscreens, lithographs, thru 11/10. At Meyer, 477 Broome (925-3527), and at Nichols Printmakers, 83 Grand (226-1243).

MICHAEL LUCERO—Ceramic sculptures that resemble heads, with landscapes painted on them, thru 10/27. Cowles, 420 W. Broadway (925-3500).

CLAUDIA MCNULTY—Figurative oil paintings on burlap, thru 10/27. Condeso-Lawler, 76 Greene (219-1283).

HENRI MICHAUX—A survey of over forty works from 1959 to the present by this French artist/poet, thru 11/3. Thorp, 103 Prince (431-6880).

PIET MONDRIAN—"The Wall Works, 1943-44"--rectangular cards of red, yellow, blue, gray and white that the artist tacked to his studio wall, and were later reassembled by artist Harry Holtzman for a show at MOMA in 1983. Thru 11/24. Carpenter & Hochman, 420 W. Broadway (219-0010).

LOREN MUNK—Rococo-style paintings to do with this artist's pioneer ancestry, thru 10/27. Bryers, 111 Greene (925-8058).

ELIZABETH MURRAY—Large-scale, colorful paintings with intensely-curved, interlapping forms, thru 10/27. Cooper, 155 Wooster (674-0766).

BRUCE NAUMAN—Recent sculpture in several mediums, including plaster, neon and granite, thru 11/3. At Sperone Westwater (431-3685) and Castelli (431-6279), 142 Greene.

SAUL OSTROW—Paintings, drawings, sculptures and decorative motifs, thru 11/3. Freidus/Ordover, 70 Greene (925-0113).

STEPHEN PEARSON—"The History of Domestic Flight"--sculpture created for the 19th century Smithsonian Building, thru 11/3. Storefront, 51 Prince (431-5795).

PETER PLAGENS—Large-scale abstract paintings dominated by geometric shapes that resemble windmills, thru 10/30. Hoffman, 429 W. Broadway (966-6676).

YHUDA PORBOCHRAI—Paintings that combine graphic patterning and drawing, thru 10/27. Concord, 451 Broome (925-2994).

ROBERT RAUSCHENBERG—New works on canvas, thru 11/10. Sonnabend, 420 W. Broadway (966-6160).

MIGUEL ANGEL RIOS—Abstract paintings, thru 11/18. Allen/Wincor, 110 Greene (966-1531).

WALTER ROBINSON/DUNCAN HANNAH—New paintings by both, thru 11/3. Semaphore, 462 W. Broadway (228-7990).

KAY ROSEN—A three-panel image/word piece taken from this artist's second book, "Mined," thru 10/31. Windows on White, 62-66 White (269-0320).

TERRY ROSENBERG—Paintings, drawings and sculpture, thru 11/24. Stoler, 13 White (966-5090).

CHARLES SIMONDS—"Houseplants and Rocks"--new clay sculpture, thru 11/10. Castelli, 420 W. Broadway (431-5160).

HUNT SLONEM—"The Peaceable Kingdom"—oil paintings, thru 10/27. Braathen, 76 Duane (732-4029).

IAN SMITH/MARGERY EDWARDS—Paintings and drawings by two Australian artists, thru 10/27. 22 Wooster (431-6445).

ATHENA TACHA—Drawings and maquettes in a series titled, "Massacre Memorials and Other Public Projects," 10/25-11/17. Hutchinson, 138 Greene (966-3066).

IMANTS TILLERS—Paintings that are each made up of many canvas boards arranged in grid patterns, by an Australian artist. Thru 10/27. Cutler, 164 Mercer (219-1577).

Other

CARL APFELSCHNITT—New paintings, 10/25-11/23. Tower, 45 W. 18th (620-0505).

DELIA CUGAT—Paintings of ethereal figures in barren landscapes, 10/24-11/16. Martin, 213 E. 49th (980-8104).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," thru 11/4. Wave Hill, 675 W. 252nd (549-2055).

ELLEN PICCOLO—Landscape and still life paintings, thru 11/9. Arsenal, Central Park near 64th St. & Fifth (360-8173), Mon.- Fri. 9:30 - 4:30.

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-0699).

RAPHAEL SOYER—Paintings of New York and its inhabitants, thru 11/9. Cooper Union, 7th and Third (254-7474).

JACK WHITTEN—Twenty-recent abstract paintings, including two triptychs, thru 10/28. Onyx, 54 Irving Place (505-9001).

GROUP SHOWS

Madison Avenue and Vicinity

CARIMOOR—20 E. 76th (772-1701). Textural paintings by Brisson, Engel, Espilit, Frings; thru 10/28.

GROLIER CLUB—47 E. 60th (838-6690). "Pochoir: Color Illustration by Stencil,"with works by Bakst, Delauney, Man Ray, Picasso, others; thru 12/1.

HAMILTON—19 E. 71st (744-8976). New prints by Blais, Bochner, Chia, Rothenberg, Schnabel, others; thru 10/30.

HIRSCHL & ADLER—21 E. 70th (535-8810). Paintings of the American West by Bingham, Catlin, Eakins, Inman, Remington, others; thru 11/17.

MAZOH—13 E. 76th (737-2203). Paintings by Arp, Kelly, Magritte, Noland, Stella, Tanguy, Twombly, others; thru 11/30.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). "Non-Neo: Three European Artists," with paintings, drawings and prints by Desmazieres, Meckseper, Norrman; thru 11/3.

GOODMAN—24 W. 57th (977-7160). Works by Anselmo, Broodthaers, Cragg, Disler, Polke, Richter, others; thru 10/27.

HARMER ROOKE—41 E. 57th (751-1900). Pre-Columbian art from the collection of Mr. and Mrs. Peter G. Wray, thru 1/5.

MARKEL—50 W. 57th (581-1909). "How I Spent My Summer Vacation," with works by Bauer, Borstein, Herman, Kassel, Tuschman, others; thru 11/3.

MIDTOWN—11 E. 57th (758-1900). Maine, as seen through the eyes of Betts, Moller, Schoener, Shahn, Thon; thru 10/27.

East Village

GRACIE MANSION—167 Ave. A (477-7331). "Post Pop Puerilism," with works by Augeri, Cleveland, DeMonte, Greenblat, Lack, Newhouse, others; thru 10/28.

P.S. 122, PAINTING SPACE—150 First Ave. (505-7679). "The Phantom Hero," with paintings by Askew, Jenkins, Lehmann, Moriah, others; thru 10/28.

WOLFF—513 E. 6th (460-5844). Masks in paper, wood, glass, clay and other media by Aufiero, Kurtzman, Leit, Schactman, Way, others; 10/25-11/4.

Soho and Tribeca

ART IN GENERAL—79 Walker (219-0473). Works by Burwell, Conrad, Koren, Ragsdale, Steckel; thru 10/27.

BAUM—109 Hudson (219-9854). Paintings, drawings, and sculpture by Cassos, McLaughlin, Siciliano; thru 10/28.

CLOCKTOWER—108 Leonard (233-1096). "San Francisco/Science Fiction," including works by forty artists from San Francisco, thru 10/28.

DRAWING CENTER—137 Greene (982-5266). Works by fifteen emerging artists; thru 10/27.

EXIT ART—578 Broadway (966-7745). "Fantastic Landscape,"with paintings by Bruskin, Gelb, Keever, Meyer, Singley, others; thru 11/3.

FRANKLIN FURNACE—112 Franklin (925-4671). "Image/Text"—works that explore the use of text and image to convey meaning, by Bloomfield, David, Lattanzi, Norman, Tobia; thru 10/27.

HENRY STREET SETTLEMENT—466 Grand (598-0400). "Art Against Apartheid," with works by Baranick, Edelson, Golub, Spero, Stevens, others; thru 11/19.

HIRONDELLE—476 Broome (925-1538). Inaugural show, with works by Helander, Hersey, Mochary, Perich; thru 11/9.

LEVITAN—42 Grand (966-2782). "The Significant Mark," with works by Gorman, Rave, Simone, Stratis; thru 10/27.

METRO PICTURES—150 Greene (925-8335). Paintings by four German painters, thru 11/17.

Other

BERNARDUCCI—17 E. 17th (206-7578). "North by Northwest," with works by Benney, Gordon, Keever, Ross, Wojnarowicz, others; thru 11/3.

LOFT 7—Bush Terminal, 34th St. & Third Ave., Brooklyn. Works by 160 artists of the Park Slope Artists Council, thru 11/4, open Sat. & Sun. only, 12-6.

PARSONS SCHOOL OF DESIGN—2 W. 13th (741-5361). "Art From The New Yorker," with original cartoons and covers by sixty of The New Yorker's regularly contributing artists; thru 10/26.

PRATT GRAPHICS CENTER—160 Lexington (685-3169). "The National Copier Art Exhibition," with works by 60 artists who use copier machines; thru 11/10.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; thru 12/9.

ROBINSON—36 W. 15th (206-8010). Works by Armstrong, Fisher, Nichols, Penarette, thru 10/27.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others, also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

TOM ARNDT—Photographs of the Mondale-Ferraro campaign, 10/27-12/1. Manes, 177 Prince (505-5722).

SANDRA BAKER/CONNIE SULLIVAN—Cibachrome prints of dream-like moments/Photographs of nature and found objects as metaphors, 10/25-11/24. Neikrug Photographica, 224 E. 68th (228-7741).

PIERRE CORDIER—Chemigrams, thru 10/27. Miller, 38 E. 57th (319-1800).

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall (269-2710). "Lower Manhattan—A Community in Transition," with photographs by Fausty, Fink, Freedman, Malave, Old, Rose, Rubin; thru 11/9.

TRUDE FLEISCHMAN—Portraits taken in Vienna in the '20s and '30s, and in New York in the '40s, thru 11/15. Pfeifer, 568 Broadway (226-2251).

JULIANNA FREEHAND—Infrared photographs of male and female nudes in a series titled, "Elizabeth's Dream,"thru 11/9. Photo Center, 721 Broadway (598-3939).

HORST/ANSEL ADAMS—A major retrospective of photographs, encompassing fashion, portraiture, travel and interiors/Images taken between 1935 and 1981, including some of his favorite works printed for museum collections.Thru 11/4. International Center of Photography, 1130 Fifth (860-1783).

ARNOLD KRAMER—Recent color portraits, thru 10/27. Sander, 51 Greene (219-2200).

IRVING PENN/PETER FELDSTEIN—Photographs by both. Thru 10/30. Levy, 40 Great Jones (473-7151).

FRANCESCO SCAVULLO/CHARLES TRAUB—Fashion portraits/Color photographs of people at the beach. Thru 12/1. Light, 724 Fifth (582-6552).

JOEL STERNFELD—Recent photographs of American landscapes, thru 11/3. Wolf, 30 W. 57th (586-8432).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India...Asante: Kingdom of Gold; thru 3/17.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30 $1.50, students and seniors $1...George Rickey Sculpture Installations; thru Oct.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grès; thru 1/6. . . . . Thunderstruck Landscape; thru Nov...Gary Bukovnik: Monotypes; thru 12/2...Taj Worley: Prints 1976-1984; thru 12/2...Six in Bronze; 11/26-1/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5. Design in the Service of Tea; thru 10/28. . . Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4...Objects of Adornment: Five Thousand Years of Jewelry from the Walters Art Gallery, Baltimore; thru 1/6.

FRANCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778).Mon.-Fri. 10-4. Free. A city landmark, period rooms, Washingtonia, etc...The Legacy of Lafayette; thru 6/15.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters. . . . . Will Insley: The Opaque Civilization, thru 11/25...Australian Visions: 1984 Exxon International Exhibition; thru 11/25...Horst Antes Sculpture; thru 11/25...Collection Gallery: Norris Embry; thru 12/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . African Ivories; thru 12/30. . . Te Maori: Maori Art from New Zealand Collections; thru 1/6. . . The Etchings of James McNeill Whistler; thru 11/11...The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11. . . TheFlame and the Lotus; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16... van Gogh in Arles; thru 12/30...The Camera and the Photograph: Images in Light; from 10/25.**The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25. . . William Morris: The 150th Anniversary of his Birth; 11/25. . . Landscape Etchings by Rembrandt, thru 11/25. . . Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The World of Grandma Moses; thru 10/28.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. . . . . Queens, Courtesans and Cavaliers; thru 1/6. . . . . New York's Daring; thru 1/6... Banking New York 1784-1829; thru 10/28...The American Academy of Dramatic Arts: Centennial Exhibition; thru 10/28.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing. . . Color Photographs: Recent Acquisitions, thru Oct. . . Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . . Arthur B. Carles: Painting With Color; thru 11/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Leon Golub Retrospective; thru 11/25.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . Five New York Families; thru 11/18. . . Visions of Liberty; thru 1/13. . . Watercolors from the Society's Permanent Collection; thru 10/28. . . Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/18. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2...A Pageant of Heraldry in Britain and America; thru 1/27.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31. . . Censorship: 500 Years of Conflict; thru 11/5. . . The Center for Book Arts; The First Decade; thru 11/29.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Treasures from Harlem; thru 1/1... From the Studio: Former Artists-in-Residence, 1984; thru 1/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Print Acquisitions 1974-1984; thru 11/25. . . Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/22 at 10 & 2, 10/23 at 10: Important English and Continental Silver, Objects of Vertu and Russian Works of Art. On view from 10/18. 10/23 at 2: Fine Watches, Clocks and Scientific Instruments. On view from 10/18. 10/24 at 10:30: Fine English and Continental Furniture and Objects of Art. On view from 10/19. 10/25 at 10 & 2: 19th Century European Paintings, Drawings and Watercolors. On view from 10/19. **East,** 219 E. 67th St. (570-4141). 10/23 at 10 & 2: English Porcelain, Pottery and Wedgwood. On view from 10/18. 10/24 at 10: Continental, English and American Silver. On view from 10/20. 10/24 at 6: 19th and 20th Century American and European Paintings, Drawings, Watercolors and Sculpture. On view from 10/20.

DOYLE—175 E. 87th St. (427-2730). 10/24 at 10: Fine Old Master, 19th and 20th Century European and American Prints. On view from 10/20. 10/24 at 7: Important 19th & 20th Century American Paintings and Sculpture. On view from 10/20.

PHILLIPS—406 E. 79th St. (570-4830). 10/23 at 11: Silver. On view from 10/19. 10/24 at 11: Jewelry. On view from 10/20. 10/24 at 2: Prints. On view from 10/20.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 10/22 at 2: Sotheby's Arcade Auctions: Silver. On view from 10/18. 10/23 at 10:15 & 2: English, Continental and American Silver. On view from 10/18. 10/23 at 10:15 & 2: Sotheby's Arcade Auctions: 19th Century Paintings and Old Master Paintings. On view from 10/17. 10/24 at 10:15 & 2: Fine Watches, Clocks and Scientific Instruments. On view from 10/19. 10/25 at 10:15 & 2, 10/26 at 10:15: Fine American Indian Art. On view from 10/20. 10/26 at 10:15 & 2: American 19th and 20th Century Paintings, Drawings and Sculpture. On view from 10/20.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, *Sixth Ave. and 50th St.*(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, October 22

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor. Beethoven's Symphony No. 2 and Symphony No. 3, "Eroica." Carnegie Hall at 8. $14-$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with the Emerson String Quartet. Poulenc's Sextet for Piano and Winds; Beethoven's Quintet in C for Strings; Zwilich's Double Quartet for Strings; Dvorak's Serenade in d, Op. 44. Alice Tully Hall at 7:30. $15.

STEVEN KIMBROUGH, baritone/**ROSEMARIE LANDRY,** soprano/**DALTON BALDWIN,** pianist. Works by Poulenc and Korngold. Merkin Concert Hall at 8. $10.

PRO ARTE CHAMBER ORCHESTRA, Rafael Adler conductor; pianist Ilana Vered. Works by Bach, and Mozart's Piano Concerto, K. 467. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Free.

MADELINE BRUSER, pianist (N.Y. debut). Bach, Chopin, Schubert,. Ravel. Carnegie Recital Hall at 8.$8.

PHILIP MARTIN, pianist. Music by Liszt, Martin, Bennett, Gottschalk. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JEFFREY SCHINDLER, harpsichordist. Aaron Copland School of Music, Queens College, Kissena Blvd. and L.I.E., Flushing, at 12:30. Free.

Tuesday, October 23

NEW YORK PHILHARMONIC, Myung-Whun Chung conductor;violinist Kyung-Wha Chung. Mozart's Symphony No. 28; Dvorak's Violin Concerto; Prokofiev's Symphony No. 6. Avery Fisher Hall at 7:30. $6-$30.

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conductor; violinist Viktor Tretyakov. Barber's *School for Scandal;* Prokofiev's Violin Concerto No. 1; Sibelius's Symphony No. 2 in D. Carnegie Hall at 8. $12-$20.

CHAMBER MUSIC SOCIETY—See 10/22.

ST. LUKE'S CHAMBER ENSEMBLE, with pianist David Oei, tenor-saxophonist Bob Mintzer. Beethoven's Septet; Stravinsky's Octet; Zwilich's *Chamber Symphony* (N.Y. premiere); Mintzer's Concertino for tenor saxophone, winds, and strings (world premiere). Merkin Concert Hall, 129 W. 67th St., at 8. $10.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo, Ida Kavafian; violist Kim Kashkashian; cellist Sharon Robinson; the Tokyo String Quartet; French-hornist Hermann Baumann. Mozart's Horn Quintet in E-flat, K. 407; Bartok's String Quartet No. 3; Mendelssohn's Octet, Op. 20. 92nd Street Y at 8. $11-$15.

ELTON JOHN—Madison Square Garden at 8. $15, $17.50.

ANTHONY DAVIS, composer-pianist. "Sounds American: A Week of Amazingly Smart Music," at the Joyce Theater, at 9:30. $10.

BROADWAY MUSICAL THEATRE—Tribute to Jerome Kern, by Arthur Siegel and Sandy Stewart, vocalists. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $5.

KAZUKO HAYAMI, pianist. Music of Clementi, Debussy, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

ODYSSEY CHAMBER PLAYERS, with harpsichordist Kenneth Cooper. Vivaldi-Bach, J.C. Bach, Falla. Brooklyn Music School Playhouse, 126 St. Felix St., at 8. $7.

Wednesday, October 24

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; cellist Yo-Yo Ma, violist Burton Fine. Brahms's Serenade No. 1 and Strauss's *Don Quixote*. Carnegie Hall at 8. $9.50, $13.50.

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. Bach's *Christmas Oratorio.* Soprano Marvis Martin, mezzo-soprano Judith Malafronte; tenor Stanley Cornett, baritone William Parker. Avery Fisher Hall at 7:30. $8-$18.

CHAMBER MUSIC AT THE Y— See 10/23.

ELTON JOHN—See 10/23.

CAMERATE BARILOCHE—Mozart, L. Cherubini, Skalkottas, Zorzi, Juk. Merkin Concert Hall at 8. $8.

KRONOS QUARTET—Schulthorpe's String Quartet, No. 8; Cage's Thirty Pieces for String Quartet (N.Y. premiere); Riley's *Cadenza on the Night Plain* (N.Y. premiere); Bartok's String Quartet No. 4. Carnegie Recital Hall at 8. $8.50.

ROBERT DICK, bass-flutist and composer. "Sounds American: A Week of Amazingly Smart Music,"at the Joyce Theater, at 9:30. $10.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

BIRGIT DJUPEDAL, BRENDA HARRIS, sopranos/**KATHLEEN BUTLER,** mezzo-soprano, with pianist John Balme. Strauss musicale: songs, and excerpts from *Der Rosenkavalier*. At the Liederkranz Foundation, 6 E. 87th St. (534-0880), at 8. $4.

DEREK SMITH, pianist. Midtown Jazz at Midday. St. Peter's Church. Lexington Ave. and 54th St.(935-2200),at noon. Free.

ENID KATAHN, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SHELLY HIRSCH—Music for improvised voice. Roulette, 228 W. Broadway (219-8242), at 9. $5.

CONSERVATORY STRING ENSEMBLES—Whitman Stage, Brooklyn College, Flatbush and Nostrand Aves. (434-1900), at 8. Free.

NEXT WAVE FESTIVAL— World premiere of Tim Miller's *Democracy in America,* with music, choreography, video, and text by him. Also slides and photography. BAM at 7. $10.

CALLE STRADA STRASSE—Concertina, mandolin, cello, in works by Haydn and Bach, and ethnic music. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 12:30. Free.

ROLLIN SMITH, singer-pianist. A concert by this former member of the Ink Spots. Kings Bay Y, 3495 *Nostrand Ave., Brooklyn, at* 1:30. *Free.*

Thursday, October 25

NEW YORK PHILHARMONIC, Myung-Whun Chung conductor; violinist Elmar Oliveira. Brown's *Cross Sections and Color Fields* (N.Y. premiere); Tchaikovsky's Violin Concerto; Prokofiev's Symphony No. 6. Avery Fisher Hall at 8. $6-$30. Note: open rehearsal of this program, Thurs. at 9:45 a.m. only; $3.

BOSTON SYMPHONY—See 10/24.

CONCERTS PLUS—"Battle for the Bravos." Program includes Mozart's *The Impresario,* plus works by Paganini and Adam, and is about rivalry among musicians and composers. With Jane Ferguson, Beverly Hoch, Grayson Hirst, Mark Kaplan, Daniel Adni, Eugenia Zukerman, the Manhattan Soloists Chamber Orchestra conducted by Michael Recchiuti; Robert Sherman host.Merkin Concert Hall at 8. $12.

ANDY LAVERNE, pianist. "A Simple Matter of Conviction," with John Abercrombie,guitar; Eddie Gomez,bass; Shelly Manne, drums; the Essex String Quartet; Helen Keane host.Tribute to pianist Bill Evans. Carnegie Recital Hall at 8. $8.50.

MANNES ORCHESTRA, Sidney Harth conductor; pianist Lilian Kallir. Weber's Overture to *Der Freischutz;* Mozart's Piano Concerto, K. 467; Tchaikovsky's Symphony No. 5. Symphony Space at 8. Free.

COMPOSERS CONCORDANCE—Premieres of works by Spiegel and Hardish; N.Y. premieres of works by Conte and Adler; also works by Pehrson, Jankowski, Holab, Shields, Eyerly. Christ and St. Stephen's Church, 120 W. 69th St. (581-3057), at 8. $4.

CAMERON GRANT/JAMES WINN, duo-pianists (N.Y. debuts). Brahms's Third Symphony, in two-piano transcription; Stockhausen's *Mantra* (N.Y. pre*miere). Alice Tully Hall at 8. $7.*

PAULINE OLIVEROS, accordionist-composer. "Sounds American: A Week of Amazingly Smart Music," at the Joyce Theater at 9:30. $10.

THE NEW YORK CHAMBER ORCHESTRA, Laurine Fox conductor. Handel's *Water Music* Suite in F. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GARY HAMMOND, jazz-classical pianist. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

THOMAS R. JONES, organist. Bach, Buxtehude, Bloch. St. Paul's Chapel, Broadway at 116th St., Columbia U., at noon. Free.

BOB JAMES, sound effects and electronic processing. Roulette, 228 W. Broadway (219-8242), at 9. $5.

NEXT WAVE FESTIVAL—*Democracy in America,* by Tim Miller; see 10/24, tonight at 8...Also the American premiere of Steve Reich's *The Desert Music,* Michael Tilson Thomas conducting members of the Brooklyn Philharmonic, Steve Reich and Musicians, and chorus; also Reich's *Clapping Music* and *Octet;* at 7; $8-$18.

CONSERVATORY WIND ENSEMBLE—Music of Bach, P.D.Q. Bach, Aitken, Barber. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves.(434-1900), at 8. $3.

THEODORE ARM, violinist/**IDA KAVAFIAN,** violinist/**IK-HWAN BAE,** violist/**WARREN LASH,** cellist. *Wolf's Italian Serenade; Hindemith's String* Quartet in e. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

JULIUS GROSSMAN ORCHESTRA— Works by Britten, Tchaikovsky, Borodin, Mozart. South East Queens Center, 156-45 84th St., Howard Beach, at 1:30. Free.

Friday, October 26

PITTSBURGH SYMPHONY, Lorin Maazel conductor; trumpeter Wynton Marsalis. Britten's *Sinfonia da Requiem*; Haydn's Trumpet Concerto; Berlioz's *Symphonie fantastique,* Op. 14. Avery Fisher Hall at 8. $17.50.

NEW YORK PHILHARMONIC— See 10/25. Today at 2.

JAMES GALWAY, flutist, with pianist Philip Moll. Czerny's Duo-Concertante for Flute and Piano; Schubert's Introduction and Variations on a Theme, *Die Schòne Müllerin*; Dvorak's Sonatina in G, Op. 100; Griffes's *Poeme*; Doppler's Hungarian Fantasy. Carnegie Hall at 8. $12-$20.

GUARNERI QUARTET, with violist Ida Kavafian. Mozart, Tchaikovsky. Metropolitan Museum at 8. $14.

CHAKA KHAN—Radio City Music Hall at 8. $15.50-$20.

KEVIN BURKE, violin/**MICHEAL O'DHOMNAILL** vocals-guitar/**JOE BURKE**, accordion. Traditional music of Ireland. Carnegie Recital Hall at 8. $10.

OXANA YABLONSKAYA, pianist. Mozart, Beethoven, Scriabin, Chopin. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 6. Free.

GROVER WASHINGTON JR., and special guests Pieces of a Dream. Beacon Theater, Broadway and 74th St.(874-1717), at 8. $15, $17.50.

BERT LUCARELLI,flutist/**JUDITH NORELL**, harpsichordist/**RENEE SIEBERT**, flutist. Handel, Bach, Scarlatti. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

STEFANI STARIN, flutist, with Dean Drummond, Dominic Donato, Jim Pugliese, playing the Zoomoozophone, and Richard Cameron-Wolfe on the prepared piano. New School, 66 W. 12th St. (741-5600), at 6. $4.

MUHAL RICHARD ABRAMS ORCHESTRA—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 9:30. $10.

OSSIAN, the Scottish folk group. P.S. 41, 116 W. 11th St. (594-8833), at 8. $6, children and seniors $3.

DOMENICO SCARLATTI BIRTHDAY CONCERT—Annual tribute, by Andrew de Masi, harpsichordist. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

BOB TELSON, keyboard artist-singer. "Sounds American: A Week of Amazingly Smart Music" at the Joyce Theater at 9:30. $10.

LOVING FAMILY, with Abdullah Ibrahim and Ekaya, Carlos Ward, Ricky Ford, others. Cooper Union, Third Ave. at 7th St., at 8. $10.

LENNY PICKETT—Dance music for four saxophones. Roulette, 228 W. Broadway (219-8242), at 9. $5.

LINDA RUSSELL, with Ridley Enslow, Joe Kaminsky, Lloyd Altman. Songs from Colonial to contemporary America. McBurney Y, 23rd St. and Seventh Ave., at 7:30. $5.

ANDREW BOLOTOWSKY, flutist/**CHRIS SHAUGHNESSY**, violist/**ROBERT SHAUGHNESSY**, guitarist. Spohr, Weber, Carulli, premieres by Wigglesworth and Robert Shaughnessy. Lincoln Center Library at 4. Free.

MORRIS GOLDBERG, alto-saxophonist. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St., at 12. $4.

NEXT WAVE FESTIVAL—See 10/25. Tonight, each program at 8, in different BAM halls.

LAUREL MAURER, flutist. Student recital at Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing, at 1:30. Free.

ARTHUR KOENIG, guitarist-singer-songwriter, with folk-rock and pop originals. Good Coffee House, 53 Propsect Park West, Brooklyn (768-2972, Fri. after 8 only), at 9. $4.

ELLA FITZGERALD/OSCAR PETERSON/PAUL SMITH TRIO—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $18.75. Also Sat. and Sun.

Saturday, October 27

MONTREAL SYMPHONY, Charles Dutoit conductor; bass Martti Talvela and the Montreal Symphony Orchestra Men's Chorus. Schumann's Symphony No. 1; Shostakovich's Symphony No. 13, "Babi Yar." Carnegie Hall at 8. $12-$20.

NEW YORK PHILHARMONIC—See 10/25.

DANIEL BARNEBOIM, pianist. Schubert and Liszt. 92nd Street Y at 8. S.R.O.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; violinist Hamao Fujiwara. Faure's *Dolly Suite;* Goldmark's Violin Concerto; Ravel's *Tzigane;* Haydn's Symphony No. 92, "Oxford." Metropolitan Museum at 8. $12.

NEW YORK VOCAL ARTS ENSEMBLE, Raymond Beegle director and pianist. Vocal chamber music by Byrd, Weelkes, Mozart, Beethoven, Strauss, J. Strauss, Imbrie (world premiere), many more. Alice Tully Hall at 3. $7.50, $10.

GRANDE BANDE of the Ensemble for Early Music. "Bacchanal With Bach Et Al."With soprano Julianne Baird and the Gleemen. Bach's *Peasant Cantata* and Orchestra Suite in C; Bernhard's Orchestra Suite in D; Nicolaus's singspiel *The Wine and Beer Barker of Jena.* Alice Tully Hall at 8. $14.

ALUMNI MUSICIANS COLLEGE OF MUSIC, S.N.U.— Works of Bach and Mozart. Merkin Concert Hall at 8. $20.

PEDRO BAEZ, guitarist. Guimaraez, Tarrega, Herrera, Fleury, others. At Guitarreria Orozco, 155 Sixth Ave. (691-8620), at 4. $3.

PHILIP WALKER, bass. Carnegie Recital Hall at 2. $10.

HIDEMI HORIBE, NACHIKO MAEKANE, marimbas/**ALAN WON**, saxophone. Carnegie Recital Hall at 8:30. $6.

CATHEDRAL CHAMBER ENSEMBLE— With flutist Michael Parloff, pianist Theodore Ganger. Music of Hindemith and Schubert. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2122) at 4. $7.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MUHAL RICHARD ABRAMS ORCHESTRA—See 10/26.

KAVKAZI—Music of the Caucasus. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ELLIOTT SHARP, on guitar/bass, soprano saxophone, and bass clarinet. "Sounds American: A Week of Amazingly Smart Music," at the Joyce Theater, at 9:30. $10.

CHRISTIAN MARCLAY, recycled music. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DAVID GEORGE, clarinetist. Lincoln Center Library at 2:30. Free.

NEXT WAVE FESTIVAL—See 10/25. Tonight, both *Democracy in America* and *The Desert Music* at 8, in different theaters at BAM.

COLLEGIUM MUSICUM WAGNERIENSIS, Ronald Cross director; Randy Alderson, singer, and Turkish sword dancer Rijou. "Music from the Court of Vlad the Impaler (Prince Dracula)." Wagner College Alumni Hall, S.I., at 8. Free.

MUSIC FROM THE ANDES Lautaro, a demonstration and performance. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $4.

CAYENNE JAZZ BAND—Central Queens YM-YWHA, 67-09 108th St., Forest Hills (268-5011), at 8:30. $6.

WILLIAMSBURGH ALL-STARS—Jazz program. Central Library, Grand Army Plaza, Brooklyn, at 2:30. Free.

MUSICA POPOLARE, from the Ethnic Folk Arts Center. Program of Italian music. Collins Auditorium, Fordham U., Fordham Rd., Rose Hill, Bronx (579-2670), at 7:30. Free.

Sunday, October 28

MONTREAL SYMPHONY, Charles Dutoit conductor; pianist Murray Perahia. Overture to Verdi's *La Forza del Destino*: Beethoven's Piano Concerto No. 3; Stravinsky's *The Firebird*, complete ballet music. Avery Fisher Hall at 3. $9-$17.50.

ALICIA DE LARROCHA, pianist. Grieg, Espla, Schubert. Avery Fisher Hall at 8. $9-$17.50.

MRS. H.H.A. BEACH FESTIVAL CHORUS AND ORCHESTRA, Michael May conductor; pianist Mary Louise Boehm, and soloists Elaine Bunse, Barbara Schramm, Paul Rogers, Leonard Gould. Beach's Grand Mass in E-flat; Piano Concerto in c-sharp. Carnegie Hall at 2:30. $6-$18.

ROBERT GOLDSAND, pianist. Mozart, Mendelssohn, Ginastera, Chopin. Alice Tully Hall at 3. $10, $12.50.

LA FOLLIA CONCERT—Alice Tully Hall at 8. $25.

ANTONIO MENESES, cellist. Boccherini, Bach, Prokofiev, Chopin. 92nd Street Y at 3. $7.50-$10.

THE STAR-SCAPE SINGERS, Kenneth G. Mills conductor. "Flowing Words." Carnegie Hall at 8. $7-$20.

DAUNE MAHY, soprano, with pianist Lydia Frumkin. Works of Mozart, Schubert, Debussy, Warren Darcy (N.Y. premiere), Strauss. Merkin Concert Hall at 3. $8.

CONSORT OF MUSICKE—English and Italian music of the 17th century. The Cloisters, Fort Tryon Park, at 3. $12.

VIVIAN TAYLOR, pianist, with saxophonist Paul Cohen, soprano Pamela Wood Ambush, clarinetist Aline Benoit. Music by Still, Nada, Diemer, Ornstein, Wood, Kastle, T.J. Anderson, Richter. Carnegie Recital Hall at 5:30. $7.

NADINE SCHARMAN, flutist, with cellist Erich Kory, pianist Dennis Helmrich. Debussy, Bach, Schubert. Carnegie Recital Hall at 8:30. $8.

R. MACK MILLER/CONSTANCE MERSEL, with pianist Suzanne Fremon. Songs that celebrate Halloween, the supernatural, and the macabre, by Beethoven, Liszt, Schubert, Schumann, Strauss, Wolf. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

HAMIET BLUIETT'S CLARINET FAMILY—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 9:30. $10.

ERIC ROSS, with Mary Ross, Robert Dick, Atsuko Yuma, Clive Smith, Vito Ricci, in a multimedia concert—electronic music, video stills, and dance. Alternative Museum, 17 White St. (966-4444), at 7. $7.

FACULTY CONCERT, with vocal and instrumental soloists. Works by Villa Lobos, Turina, Debussy, Corelli, others. Turtle Bay Music School, 244 E. 52nd St. (753-8811), at 4. $7.

CHRIS JANNEY—Electronic sound sculpture. "Sounds American:A Week of Amazingly Smart Music," at the Joyce Theater, at 8. $10.

ELODIE LAUTEN, pianist. Concerto for Piano and Orchestral Memory. Roulette, 228 W. Broadway (219-8242), at 9. $5.

NEXT WAVE FESTIVAL—See 10/24. Today at 2 and 7.

BURL IVES, folk singer. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (793-8080), at 2. $9-$12.

BRONX ARTS ENSEMBLE, with Joanna Simon, mezzo-soprano. Bach, Brahms, Scarlatti, Janacek. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

BARGEMUSIC LTD.—At 1, guitarist Dante Rosati; music by Bach, Prokofiev, Rosati, Lauro. $7. At 4, Theodore Arm, others; see 10/25. Fulton Ferry Landing, Brooklyn (624-4061).

THE BROOKLYN TRIO—Violinist David Newman, pianist Alice Levinson, cellist Jack Yablokoff. Brooklyn Museum, Eastern Pkwy., at 3:30. Free with museum admission.

MUSICA POPOLARE—See 10/27. Today at P.S. 205, 67th St. and 20th Ave., Brooklyn, at 4.

JULIUS GROSSMAN ORCHESTRA—See 10/25. Today, at the Briarwood Jewish Center, 139-06 86th Ave., Queens, at 2:15.

CONCERTS IN CHURCHES—Aurora, with Stanley Ritchie, Baroque violinist. "Virtuoso Violins"; music of Bach, Telemann, Handel, LeClair. Ascension, Fifth Ave. at 10th St., at 8. $6. . .New York Concertino Ensemble. "I Dimenticati," "the Forgotten Ones"; music of Cherubini, Galuppi, Cimarosa, Giordani, Jommelli, Salieri. French Church, 126 W. 16th St., at 4. $9. . .Suzannah McCorkle, with pianist Benny Aronov, bassist Harvey Swartz. "Heavenly Jazz," at Heavenly Rest,Fifth Ave. at 90th St., at 5. $7. . .Bach Vespers; Bach Choir, soloists and orchestra, Frederick Grimes director, organist Nancianne Parrella. Reformation Cantata; *Wir glauben all an einen Gott,* S. 680. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Church choir, Gina Crusco director; pianist Jana Kasparova. A celebration of Czech Independence Day. Music of Dvorak, others. Jan Hus Presbyterian, 351 E. 74th St., at 4:30. $5. . .New Philharmonia of Riverside, George Rothman conductor; music of Schuman, Stravinsky, Handel, Dvorak. Riverside, the Drive at 122nd St., at 4. At 3, carillonneur James R. Lawson plays a recital. Free. . .St. Peter's, Lexington Ave. at 54th St. At 5: Jazz Vespers, Paul Knopf and Friends; offering. At 7: Karen McPherson Ensemble; $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. Mon., 10/22, at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Bradley, Merritt, Jones, Catania, Lewis, Morris, Laciura, Velis, Macurdy. 10/23 at 8: Mozart's *La Clemenza di Tito*, Levine conducting; with Scotto, Troyanos, Riegel, Robinson, Murray, Cheek. 10/24 at 8: Verdi's *Rigoletto*, Santi conducting; with Devia, Quilico, Raffanti,Ciurca, Clark, Furlanetto. 10/25 at 8: Puccini's *La Boheme*, Domingo conducting (debut), with E. Moldoveanu, Merritt, Ciannella, Elvira, Cheek, Hartman. 10/26 at 8: *La Clemenza di Tito*; same as 10/23. 10/27 at 2: *Rigoletto*; same as 10/24. 10/27 at 8: *Les Contes d'Hoffmann*; same as 10/22, except Malfitano for Bradley, Merritt, and Jones; Shicoff for Lewis.

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Wed., 10/24, at 8: Boito's *Mefistofele*, Ferden conducting; with Sundine, Ramey, Grayson. 10/25: no performance. 10/26 at 8: Mozart's *The Magic Flute,*Bergeson conducting, with Erickson, Wolf, Garrison, Dickson, Dupont. 10/27 at 2: Delibes's *Lakme,* Pallo conducting; with Rolandi, Marsee, McCauley, Dworchak. 10/27 at 8: Verdi's *La Traviata,* Weise conducting; with Lamy, Leech, Fazah. 10/28 at 1: Mascagni's *Cavalleria Rusticana,* with Meyerson, DeVaughn, Theyard, Dansby; Leoncavallo's *Pagliacci,* with Christos, West, Fazah, Dickson; Weise conducting. 10/28 at 7: *Mefistofele;* same as 10/24.

Other

TOSCA, by Puccini. Amato Opera, 319 Bowery (228-8200). 10/27, 11/3, 10, 16, 17, 30,12/1 at 7:30; 10/28, 11/4, 11, 12/2 at 2:30. $8.

AMADIS DES GAULES, by J.C. Bach. Bel Canto Opera, at Joan of Arc Junior High School, 154 W. 93rd St. (873-1996). 10/27, 11/3 at 8; 11/4 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 11/18, Romberg's *The New Moon;* new production. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

PATIENCE, by Gilbert and Sullivan. Richmond Theatre Collection, at Faith Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (718-727-0467). 10/26, 27 at 8; 10/28 at 3. $6.

THE MAGIC FLUTE, by Mozart. The Opera Stage of the Brooklyn Lyric Opera, performance in English. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. at 3 thru 11/11. $4.

CAVALLERIA RUSTICANA, by Mascagni/**PAGLIACCI,** by Leoncavallo. Richard Nechamkin director, with pianist, chorus, and vocal soloists. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing (359-1553), 10/27 at 8. $4.50.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 10/28, 11/4 at 3; 11/1, 10 at 8. $12.

Dance

POOH KAYE/ECCENTRIC MOTIONS—*Swept Up* (premiere), music by John Kilgore. Bessie Schonberg Theatre, 219 W. 19th (924-0077). 10/22 at 8. $7.

MOVEMENT RESEARCH—Choreographers Damelia Mujica and Viveca Vazquez in *A Shared Evening.* Ethnic Folk Arts Center, 179 Varick St. (620-4083). 10/27-29 at 8:30. $5.

DANCE CHANCE SERIES—Dancers and Gina Buntz with three premieres: *Chorines, Sarabande,* and *Paces.* The Harkness Center, 4 E. 75th (869-3981). 10/25-27 at 8. $5.

RIVERSIDE DANCE FESTIVAL—10/24, 26 at 8, 10/28 at 2: Mime Choreo Showcase III; Gregg Goldston, Gramasque, Mime X Two. 10/25, 27, 28 at 8: Sin Cha Hong's Laughing Stone. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.

MANHATTAN DANCE-THEATER—*Bolero, In Me Ten, The White Flower,* and *Hunting the Gowk.* Lexington Avenue YWCA, at 53rd St. (998-8305), 10/28 at 2, 10/29 at 8. $6.50.

FLOWER HUJER DANCE THEATER—Excerpts from repertory and a demonstration of costume design by Miller Richardson. Bruno Walter Auditorium, Library of Performing Arts in Lincoln Center. 10/23, 24 at 4 p.m. Free.

MOLISSA FENLEY AND DANCERS—*Hemispheres,* an evening-length work by Fenley, to music by Anthony Davis. Joyce Theater, 10/23-27 at 7:30, 10/28 at 3. $15.

DANCE ART COMPANY—A Boston company featuring modern-dance works by Benita Bike and Fiona Marcotty. Cunningham Studio, 463 West St. (924-0077). 10/27, 28 at 8:30. $6.

NIKOLAIS/LOUIS ALUMNI—A benefit concert of dance works, with Nikolais alumni presenting new and old works. Choreospace, 33 E. 18th St. (777-1120). 10/25, 26 at 8. $15.

BODY MEMORIES PERFORMANCE SERIES—Sculptor/dancer Eiko Fan. BACA Center for the Arts, 111 Willoughby St., Brooklyn(596-2222). 10/26, 27 at 8.$5.

SENTA DRIVER AND HARRY—Premiere of an untitled work for 15 dancers, with score by Philip King, Peter Browne, and the Furey Brothers. Dance Center at the Y, 344 E. 14th (674-7200). 10/28 at 8; $7. 10/27 at 8, a benefit buffet and performance; $35.

RITHA DEVI DANCES—*Devi Manavi Danavi (Goddess Woman Demoness).* P.S.6, 45 E. 81st St.(988-7697). 10/27, 11/3, at 7:30. $5.

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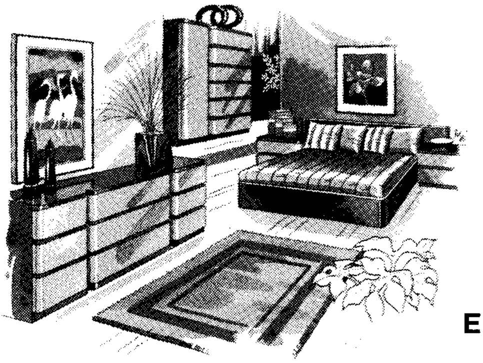

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese provincial. Spcls: sashimi, omen; tamago-tofu, Japanese seasonal dishes. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

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S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

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SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

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Greenwich Village

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CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res.

sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.**, 533-2508. **(I)** AE, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SAILING—282 Hudson St., nr. Spring St., 691-1988. Casual. Seafood. Spcls: fried calamari with hot sauce, lobster, sole stuffed with king crab, 14-oz steak. Res. sug. Open Mon.-Fri. 11:30 a.m.-1 a.m., Sat. from 5:30. Closed Sun. **(I)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. **(I-M)** AE, CB, DC, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I) AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard, thru 11/11, wild game festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PADDY'S CLAM HOUSE—367 Seventh Ave., bet. 30th-31st Sts., 244-1040. Casual. Continental. Spcls: lobster, seafood, steak, chops. Res. sug. L Mon.-Sat. 11-4. D Mon.-Sat. 4-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E) AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M) AE, CB, DC, MC, V.**

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.**, 599-9805, **430 Lexington Ave., at 43rd St.**, 599-8936; **64 W. 52nd St.**, 245-9702; **32 Cedar St.**, 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails

Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M) AE, CB, DC, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crab-meat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M) AE, DC, MC, V.**

HURLEY'S—1240 *Ave. of Americas*, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, *suckling pig, dim-sum. Res. sug.* Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. *Res. sug.* L Mon.-Sat. noon-3. *D* Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live *orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m.,* Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. *Italian. Spcls: veal alla Rose, tortellini alla panna,* fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. *Spcls: shrimp Bangkok, Sea Palace combination,* Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. *Res. nec. L* Mon.-Sat. *11:30-3. D* Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal *scaloppine marsala, sautéed Dover sole. Res. sug.* Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, *skewered beef & scampi, sweetbreads. Res. sug.* B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m -9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. *Cocktails daily 3 p.m.-2 a.m.* **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARI PASSU—147 E. 60th St., 832-8972. Casual. French-Classical. Spcls: cassolette of seafood, millefeuille of salmon, ris de veau forestiere. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. ***Edwardian Room:*** *Dress opt. Continental. Res. nec.* B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. (M) AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. (I-M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily6-11.(M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. (M) AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar raye en croute creme aux fines herbes, red snapper poele creme au safran, saumon grille sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

TBLS. N.Y. CUISINE LTD.—1125 Lexington Ave., at 78th St., 249-3310. Casual. Continental. Spcls: French antipasta, stuffed chicken breast Florentine, white chocolate mousse with raspberry sauce. Open for B, L, D Mon.-Sat 8 a.m.-8 p.m. Party catering. Closed Sun. (M) AE, DC.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Brooklyn

HEIGHTS CAFE—41 Clark St., 522-0968. Casual. American-French. Spcls: fresh seafood, veal Sorrentina, venison grand veneur, Long Island duckling. Res. sug. L Tues.-Fri. noon-3. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. 4-10. Br Sun. 11:30-3. Valet parking. Pianist Thurs.-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851/339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. (M) AE, CB, DC, MC, V.

TELEVISION

Daytime, Oct. 24-26 and 29-30

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ News
⓫ Civic Programming
🅗 Wed/**Movie:** Misty
🅢 Wed, Mon/**Movie:** The Secret of the Golden Dragon
Thu/**Movie:** A Boy Named Charlie Brown
Fri/Pick Up Your Feet: The Double Dutch Show

6:30
❷ ❹ News
❺ Popeye
❾ Jimmy Swaggart
⓫ Great Space Coaster
🅗 Thu/Electric Grandmother
Fri/David Copperfield
Mon/National Geographic Special: Sands of Namib
Tue/Robbers, Rooftops and Witches
🅢 Fri/Righteous Apples

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Scooby Doo
🅢 Fri/Electric Grandmother

7:30
❺ He-Man and the Masters of the Universe I
⓫ Heathcliff
🅗 Wed/Fraggle Rock
Thu/The Halloween That Almost Wasn't
Tue/**Movie:** Jimmy the Kid
🅢 Thu/**Movie:** Honkytonk Man

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Wed–Fri/Superfriends
Mon, Tue/Voltron
🅗 Wed/Video Jukebox
Thu/Coming Attractions
Fri/**Movie:** The Chosen
Mon/**Movie:** The Promise
🅢 Wed/Runaway Island
Fri/**Movie:** Invasion of the Body Snatchers
Mon/**Movie:** Prisoners of the Lost Universe

8:05
Tue/**Movie:** Hooper

8:30
❺ Plastic Man
❾ Straight Talk
⓫ Wed–Fri/Tom and Jerry
Mon, Tue/Superfriends
🅗 Wed/**Movie:** Jimmy the Kid
Thu/**Movie:** The Golden Seal

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
🅗 Tue/Remember When
🅦 Wed/**Movie:** Heart Like a Wheel
Thu/**Movie:** One Man
Fri/**Movie:** The Survivors
Mon/**Movie:** Time Stands Still
Tue/**Movie:** Exposed

9:30
❷ Anything for Money
❺ WKRP in Cincinnati
❾ News
⓫ Laverne & Shirley

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back, Kotter
❾ Romper Room and Friends
⓫ Fish
🅗 Wed/Movie: Foolin' Around
Thu/**Movie:** Still of the Night
Fri/**Movie:** Yor, the Hunter From the Future
Mon/**Movie:** Countdown to Looking Glass
Tue/Toxic Time Bomb
🅢 Wed/**Movie:** The Tall Target
Thu/**Movie:** Reunion in Vienna
Fri, Tue/**Movie:** Ambush
Mon/**Movie:** Dodsworth

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family (except Fri)
Fri/Healthbeat Magazine
❼ New $100,000 Name That Tune
⓫ Family

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
🅗 Tue/**Movie:** Still of the Night
🅦 Public Affairs

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
🅗 Thu/"And If I'm Elected . . . " II
Fri/Remember When
Mon/Coming Attractions

12 **NOON**
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/Toxic TimeBomb
Thu/Not *Necessarily* TV
Mon/**Movie:** Yor, the Hunter From the Future
🅢 Wed/**Movie:** The Golden Seal
Thu/**Movie:** Hooper
Fri/**Movie:** Warlords of the Twenty-Frist Century
Mon/**Movie:** A Boy Named Charlie Brown
Tue/**Movie:** The Wiz
🅦 Wed/**Movie:** Gloria
Thu/**Movie:** La Strada
Fri/**Movie:** Mastermind
Mon/**Movie:** Fast Company
Tue/**Movie:** The Survivors

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** Only Two Can Play (1962). Peter Sellers, Mai Zetterling.
Thu/**Movie:** The Last Time I Saw Paris (1954). Elizabeth Taylor, Van Johnson.
Fri/**Movie:** Lovers and Other Strangers (1970). Gig Young, Cloris Leachman.
Mon/**Movie:** Breaking Point (1976). Bo Svenson.
Tue/**Movie:** Capone (1975). Ben Gazzara, Susan Blakely.
🅗 Thu/**Movie:** Oh, God!
Fri/**Movie:** Table for Five
Tue/Video Jukebox

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
🅗 Wed/**Movie:** Oklahoma!
Tue/**Movie:** The Golden Seal

1:30
❷ As the World Turns
🅗 Mon/**Movie:** Oh, God!
🅢 Mon/**Movie:** All Fall Down

2:00
❹ Another World
❺ News
❼ One Life to Live
❾ Joker's Wild
🅢 Wed/**Movie:** A Case of Libel
Thu/**Movie:** Cry Terror
Fri/**Movie:** Prisoners of the Lost Universe
🅦 Thu/**Movie:** Devil's Brother
Fri/**Movie:** Warlords of the Twenty-First Century
Mon/**Movie:** League of Gentlemen
Tue/**Movie:** Enigma

2:15
❺ Popeye
🅦 **Movie:** Wed/ Fast Company

2:30
❷ Capitol
❺ Flintstones
❾ Tic Tac Dough
⓫ Wed-Fri/Battle of the Planets
Mon, Tue/Superfriends
🅗 Thu/Coming Attractions
Fri/**Movie:** Blue Skies Again
Tue/**Movie:** Foolin' Around
🅢 Tue/Making Michael Jackson's "Thriller"

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Wed–Fri/Superfriends
Mon, Tue/Gobots (Premiere)
🅗 Thu/**Movie:** A Boy Named Charlie Brown

3:30
❺ Wed–Fri/Strawberry Shortcake
Mon/**Special:** Fat Albert's Halloween Special
Tue/Woody Woodpecker and Bugs Bunny
Special: Rose Petal Place (Animated)
❾ Newlywed Game
⓫ Heathcliff
🅗 Wed/Robbers, Rooftops, and Witches
Mon/Not *Neccesarily* TV
🅢 Mon/ Righteous Apples
Tue/Pick Up Your Feet: The Double Dutch Show
🅦 Thu/**Movie:** Groove Tube
Fri/**Movie:** Towering Inferno

4:00
❷ Rockford Files
❹ Love Connection
❺ Fat Albert and the Cosby Kids
❼ Edge of Night
❾ Wed/**Movie:** J. D. and the Salt Flat Kid (1978). Jesse Turner.
Thu/**Movie:** Jackson County Jail (1976). Yvette Mimieux, Tommy Lee Jones.
Fri/**Movie:** Smokey Bites the Dust (1981). Jimmy McNichol.
Mon/**Movie:** Dr. Jekyll and Sister Hyde (1973). Martine Beswick, Gerald Sim.
Tue/**Movie:** Lady Frankenstein (1972). Joseph Cotten.
⓫ Voltron
⓭ Sesame Street (cc)
🅗 Fri/David Copperfield
Mon/**Movie:** A Boy Named Charlie Brown
🅢 Wed, Tue/Runaway Island
Thu/**Movie:** A Boy Named Charlie Brown
Fri/Righteous Apples
Mon/**Movie:** The Secrets of the Golden Dragon
🅦 Wed/Richard Brown
Mon/**Movie:** Grand Illusion
Tue/**Movie:** Gloria

4:30
❹ People's Court
❺ He-Man and the Masters of the Universe II
❼ Wed/**ABC Afterschool Special:** The Almost Royal Family. (1984). Sarah Jessica Parker, Christine Langer. A family creates their own kingdom on an island. (cc)
Thu–Tue/New York Style
⓫ Happy Days
🅗 Wed/Fraggle Rock
Thu/The Halloween That Almost Wasn't
Tue/Robbers, Rooftops and Witches
🅢 Fri/Electric Grandmother
🅦 Wed/**Movie:** The Boat Is Full
Mon/**Movie:** Knife in the Water

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Electric Company
🅗 Wed/**Movie:** Jimmy the Kid
Thu/Electric Grandmother
🅦 Thu/**Movie:** The Last Unicorn

5:30
❼ Wed/News
⓭ 3-2-1 Contact (cc)
🅗 Fri/Fraggle Rock
Mon/**Movie:** The Promise
Tue/**Movie:** Jimmy the Kid
🅢 Thu/Crown of Bogg
Fri/**Movie:** Oklahoma!

5:35
🅦 Mon/**Movie:** Magical Mystery Tour

Evening, Oct. 24-26 and 29-30

Wed., Oct. 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Motorweek

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment
🅗 Video Jukebox
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
🅗 Pat Benatar in Concert
🅦 **Movie:** The Personals

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
❷ Charles in Charge
❹ Highway to Heaven
❺ Rituals
❼ Fall Guy
❾ News Nine: Prime Time
⓫ **Movie:** McCabe and Mrs. Miller (1971). Warren Beatty, Julie Christie. A small-time gambler and an enterprising madame set up a bordello in the turn-of-the-century West.
⓭ The Brain (Part 3)
㉑ Island Vote '84: Congressional Race Debates, C.D. 3
㉛ The Constitution: That Delicate Balance
🅗 **Movie:** Countdown to Looking Glass
🅝 **Movie:** The Ritual
🅢 Washingtoon

8:30
❷ Dreams
❺ P.M. Magazine
❾ **Hockey:** Devils vs. Pittsburgh Penguines (Delayed Broadcast)
🅢 **Movie:** A Case of Libel
🅦 **Movie:** Gloria

9:00
❷ **Movie:** With Intent to Kill (1984). Karl Malden, Alex McArthur. A town is outraged when a young man returns, having been in a mental institution following the murder of his high-school sweatheart.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ Mark Russell Comedy Special
㉑ To the Manor Born
㉛ Middletown: The Campaign

9:30
❹ It's Your Move
⓭ 1984 UN Day Concert
㉑ Bless Me Father
🅗 Investigators

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
㉑ Good Neighbors
🅗 **Movie:** Oklahoma!
🅝 **Movie:** Lonely Hearts
🅢 **Movie:** Revenge of the Ninja

10:30
⓫ News
㉑ Hitchhiker's Guide to the Galaxy, Part 6
㉛ Nisei Soldier: Standard Bearer for an Exiled People

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Tony Brown's Journal
🅦 **Movie:** Confessions of a Young American Housewife

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie:** Creepshow

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Good Neighbors
🅝 **Movie:** Smiles of a Summer Night

12:30
❷ **Movie:** Goldie and the Boxer (1979). O. J. Simpson, Melissa Michaelsen.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅗 **Movie:** Revenge of the Ninja
🅦 **Movie:** M

1:00
❼ **Movie:** The Subject Was Roses (1968). Patricia Neal, Jack Albertson.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News
🅢 **Movie:** Humanoids From the Deep

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** Only Angels Have Wings (1939). Cary Grant, Rita Hayworth.
❾ Joe Franklin
⓫ Emergency!
🅗 **Movie:** Porky's

2:15
🅦 **Movie:** Max Dugan Returns

2:30
❹ Mary Tyler Moore

3:00
❹ Mary Tyler Moore
❾ **Movie:** Horrors of the Black Museum (1959). Michael Gough, June Cunningham.
⓫ Kung Fu
🅢 Washingtoon

3:30
❹ Mary Tyler Moore
🅢 **Movie:** Revenge of the Ninja

3:45
🅗 Toxic Time Bomb

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:04
❺ CMESat

4:30
❹ Here's Lucy
⓫ Biography

4:34
❺ CMESat

5:00
❹ More Real People
❾ News
⓫ Life of Riley
🅢 Island of Nevawuz

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Oct. 25

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
🅗 **Movie:** Still of the Night
🅢 **Movie:** Honkytonk Man

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ European Journal
🅦 **Movie:** One Man

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Motorweek
🅗 "And If I'm Elected . . ." II

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ Rituals
❼ **Movie:** The Jerk (1979). Steve Martin, Bernadette Peters.
❾ News Nine: Prime Time
⓫ **Movie:** The Healers (1974). John Forsythe, John McIntire. Drama of hospital life.
⓭ Innovation
㉑ Island Vote '84: The Congressional Race Debates, C.D. 4
㉛ Heritage: Civilization and the Jews
🅗 Inside the NFL
🅝 **Movie:** Napoleon
🅢 **Movie:** Hooper

8:30
❹ Family Ties
❺ P.M. Magazine
❾ **Movie:** The Glenn Miller Story (1954). James Stewart, June Allyson.
⓭ Space Salvage: An Enterprise Special

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
⓭ Mystery!: Rumpole of the Bailey (cc)
㉑ Wild America (cc)
㉛ League of Women Voters Debate
🅗 **Movie:** The Guardian (cc)
🅦 **Movie:** 10 to Midnight

9:30
❹ Night Court
㉑ This Old House

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Symposium
㉑ Long Island Speak-Out
🅢 Brothers (cc)

10:30
⓫ News
🅢 Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Mark Russell Comedy Special
🅗 Not *Necessarily* TV
🅢 **Movie:** Nightmares
🅦 **Movie:** Ring of Desire

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 **Movie:** Fanny and Alexander

12 MIDNIGHT
❷ **Movie:** Promises in the Dark (1979). Marsha Mason, Ned Beatty.
❼ Eye on Hollywood
❾ Racing From Roosevelt
⓫ Star Trek
⓭ Masterpiece Theatre: Private Schulz (cc)
🅝 **Movie:** La Boum

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason
🅦 **Movie:** That Championship Season

12:45
🅢 **Movie:** Richard Pryor . . . Here and Now

1:00
❼ **Movie:** Then Came Bronson (1969). Michael Parks, Bonnie Bedelia.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** WUSA (1970). Paul Newman, Joanne Woodward.
❾ Joe Franklin
⓫ Emergency!

2:25
🅢 **Movie:** Let's Spend the Night Together

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Still of the Night

2:50
🅗 **Movie:** Hanna K

3:00
❹ Mary Tyler Moore
❾ **Movie:** In the Devil's Garden (1972). Suzy Kendall, Frank Finlay.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy
⓫ Abbott and Costello
🅢 **Movie:** Screwballs

4:30
❹ Here's Lucy
⓫ Biography

4:45
🅗 **Movie:** Oh, God!

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:25
🅢 Bizarre (cc)

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Fri., Oct. 26

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Great Chefs of New Orleans
🅗 Remember When

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall City Comment
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
🅗 Inside the NFL
🅦 **Movie:** The Survivors

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
❷ **Special:** Garfield in the Rough
❹ V
❺ Rituals
❼ Benson (cc)
❾ News Nine: Prime Time
⓫ **Movie:** Rabbit, Run (1970). James Caan, Carrie Snodgress.
⓭ Washington Week in Review
㉑ Island Vote '84: The Congressional Race Debates, C.D. 5
㉛ Masterpiece Theatre: Private Schulz
🅗 **Movie:** Daniel
🅝 **Movie:** Seeing Red
🅢 **Movie:** Death Wish

8:30
❷ **Special:** It's the Great Pumpkin, Charlie Brown
❺ P.M. Magazine
❼ Webster (cc)
❾ **Movie:** The Haunting (1963). Julie Harris, Claire Bloom.
⓭ Wall $treet Week With Louis Rukeyser

9:00
❷ Dallas
❹ Hunter
❺ Merv Griffin
❼ Hawaiian Heat (cc)
⓭ Great Performances: Lincoln Center 25th Anniversary Gala. Highlights from past Live From Lincoln Center programs. (Stereo simulcast over WNCN-FM)
㉑ **Movie:** The Great Gabbo (1929). Erich von Stroheim, Betty Compson.
㉛ The Pursuit of Happiness
🅦 **Movie:** American Pop

10:00
❷ Falcon Crest
❹ Miami Vice
❼ Matt Houston (cc)
❺ ⓫ News
㉛ Sound Festival
🅝 **Movie:** La Truite
🅢 **Movie:** 10 to Midnight

10:15
🅗 **Movie:** The Big Chill (cc)

10:30
⓫ News
㉑ Proxmire: The Senate Maverick

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ **Movie:** Daybreak (1946). Ann Todd, Eric Portman.
🅦 Leonard Report

11:30
❷ **Movie:** Sex and the Single Parent (1979). Susan Saint James, Mike Farrell.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅦 **Movie:** Devine Obsession

11:45
🅢 **Movie:** Invasion of the Body Snatchers

12 MIDNIGHT
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
🅝 **Movie:** A Night in Casablanca

12:05
🅗 **Movie:** Educating Rita (cc)

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks

1:00
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** Pink Motel

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Great Record Album Collection
🅢 **Movie:** Warlords of the Twenty-First Century

2:00
❹ Jeopardy
❺ **Movie:** Hail Hero (1969). Michael Douglas.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold
🅗 **Movie:** Cross Country

2:15
❷ **Movie:** Ghosts That Still Walk (1977).

2:30
❹ Sally Jessy Raphael
❼ **Movie:** The Skull (1965). Peter Cushing.
🅦 **Movie:** Mastermind

3:00
❹ Music City USA
❾ **Movie:** Decoy for Terror (1970). William Kerwin.
⓫ Kung Fu

3:20
🅢 **Movie:** Prisoners of the Lost Universe

3:30
❹ Mary Tyler Moore

3:40
❺ **Movie:** Million Dollar Kid (1944). East Side Kids, Noah Beery.
🅗 Inside the NFL

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:06
❷ **Movie:** Hitched (1971). Sally Field, Tim Matheson.

4:30
❹ Mary Tyler Moore
⓫ Biography

4:40
🅗 **Movie:** Carny

5:00
❹ Here's Lucy
❾ News
⓫ Insight
🅢 Thunderbirds 2086

5:30
❷ Newsmakers
❹ Here's Lucy
❾ **Movie:** Blood of Dracula (1957). Sandra Harrison, Louise Lewis.
⓫ News

Mon., Oct. 29

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
🅢 **Movie:** Prisoner of the Lost Universe

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House
㉛ News From City Hall City Comment
🅦 News

7:00
❷❹❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ American Interests
🅦 **Movie:** Time Stands Still

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News Nine: Prime Time
⓫ **Movie:** Return to Eden (1984). Rebecca Gilling, James Reyne. Part 2 (Parts 1 & 2, Sat. & Tue., Oct. 27 & 30, 8 p.m.).
⓭ Wonderworks (cc)
㉑ Island Vote: The Congressional Race Debates, C.D. 8
㉛ **Special Assignment:** Is the Country Ready for a Woman Vice President?
🅗 **Movie:** Yor, the Hunter From the Future
🅝 **Movie:** Pauline at the Beach
🅢 **Movie:** A Boy Named Charlie Brown

8:30
❺ P.M. Magazine
❾ **Movie:** The Tamarind Seed (1975). Omar Shariff, Julie Andrews.

9:00
❷ Kate & Allie
❹ **Movie:** Shattered Vows (1984). Valerie Bertinelli, David Morse. A young nun is forced to leave the convent because of her secret love of a priest, and her desire for a family.
❺ Merv Griffin
❼ **Football:** Seattle Seahawks vs. San Diego Chargers
⓭ Heritage: Civilization and the Jews (cc)
㉑ Nature of Things
㉛ Special Care
🅦 **Movie:** Knife in the Water

9:30
❷ Newhart
⓫ Looking East
🅗 Not *Necessarily* TV
🅢 **Movie:** Nightmares

10:00
❷ Cagney & Lacey
❺⓫ News
⓭ Women's Lives
㉑ The Brain (Part 3) (cc)
㉛ German Professional Soccer
🅝 **Movie:** A Night in Casablanca
🅗 **Movie:** Daniel

10:30
⓫ News

11:00
❷❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Media Probes (cc)
🅦 **Movie:** Adam & Nicole

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 **Movie:** Screwballs

12 MIDNIGHT
❼ News
❾ Hawaii Five-O
⓫ Star Trek
⓭ Butterflies
🅝 **Movie:** Smiles of a Summer Night

12:15
🅗 **Movie:** The Guardian (cc)

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone
🅢 **Movie:** Porky's (cc)
🅦 **Movie:** Pink Motel

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** Frogs (1972) Ray Milland, Sam Elliott.
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ Healthbeat Magazine
❾ Joe Franklin
⓫ Space: 1999
🅗 Even More All New Unexpurgated Benny Hill

2:30
❹ Mary Tyler Moore
❺ Best of Midday
🅦 **Movie:** Devil's Brother

2:45
🅢 **Movie:** Nightmares

3:00
❹ Mary Tyler Moore
❾ **Movie:** Beast of Morocco (1966). William Sylvester, Diane Clare.
⓫ Kung Fu
🅗 **Movie:** Revenge of the Ninja

3:30
❹ Mary Tyler Moore
❺ Off the Set

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography
🅗 Coming Attractions
🅢 **Movie:** Dodsworth

5:00
❹ More Real People
❾ News
⓫ Life of Riley
🅗 **Movie:** Countdown to Looking Glass

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Oct. 30

6:00
❷❹❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Antiques and Americana
🅢 **Movie:** Invasion of the Body Snatchers

6:05
🅦 Richard Brown

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons
㉛ News From City Hall City Comment
🅦 News

7:00
❷❹❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
🅗 Toxic Time Bomb
🅦 **Movie:** The Survivors

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds

8:00
❷ AfterMASH
❹ A-Team
❺ Rituals
❼ Foul-Ups, Bleeps and Blunders (cc)
❾ News Nine: Prime Time
⓫ **Movie:** Return to Eden (1984). Rebecca Gilling, James Reyne. Part 3 (Parts 1 & 2, Sat. & Mon., Oct. 27 & 29, 8 p.m.).
⓭ Nova (cc)
㉑ Watch Me Now
㉛ Voyage of the Mimi
🅗 **Movie:** Still of the Night
🅝 **Movie:** Napoleon
🅢 Making Michael Jackson's "Thriller"

8:30
❷ E/R
❺ P.M. Magazine
❼ Three's a Crowd (cc)
❾ **Special:** Barbara Mandrell and the Mandrell Sisters Halloween Special
㉛ On the Line

9:00
❷ **Movie:** Silence of the Heart (1984). Charlie Sheen, Mariette Hartley. A family feels the devastating effects of a teenager's suicide
❹ Riptide
❺ Merv Griffin
❼ Paper Dolls (cc)
⓭ Frontline (cc)
㉑ Masterpiece Theatre: Barchester Chronicles (Premiere) (cc)
㉛ One Third of a Nation
🅢 **Movie:** Creepshow
🅦 **Movie:** The Boat Is Full

9:30
❾ **Basketball:** Knicks vs. Utah Jazz
🅗 Video Jukebox

10:00
❹ Remington Steele
❺⓫ News
❼ Jessie
⓭ The Constitution: That Delicate Balance (cc)
㉑ Billy Sunday: Baseball, Bible, Ballet
㉛ A Reporter in Grenada
🅗 **Movie:** The Big Chill (cc)

10:30
⓫ News

11:00
❷❹❼ News
❺ Taxi
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ International Edition
🅢 Brothers (cc)
🅦 **Movie:** Puss 'n' Boots

11:30
❷ News From the Campaign Trail
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
㉑ Latenight America
🅢 Bizarre (cc)

11:50
🅗 **Movie:** Cross Country

12 MIDNIGHT
❷ Fall Guy
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅝 **Movie:** Lonely Hearts
🅢 **Movie:** Hooper

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅦 **Movie:** For Your Love Only

1:00
❷ Columbo
❼ **Movie:** Conspiracy of Terror (1974). Michael Constantine, Barbara Rhodes.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News
🅗 **Movie:** Fanny and Alexander

1:45
🅢 **Movie:** Invasion of the Body Snatchers

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** My Sister Eileen (1942). Rosalind Russell, Brian Ahern.
❾ Joe Franklin
⓫ Space: 1999

2:15
🅦 **Movie:** Silver Dream Racer

2:30
❹ Mary Tyler Moore

3:00
❹ Mary Tyler Moore
❾ **Movie:** Tomb of the Living Dead (1969). Eddie Romero, John Ashley.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore

3:50
🅢 Making of Michael Jackson's "Thriller"

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:03
❺ Surgsat

4:30
❹ Here's Lucy
⓫ Biography

4:33
❺ Eyesat

4:50
🅗 **Movie:** Still of the Night
🅢 Runaway Island

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Oct. 27-28

Sat., Oct. 27

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report

6:30
❹ Kidalittles
❺ Insight
❼ Greatest Sports Legends
⓫ Wild Kingdom
🅗 National Geographic Special: Sands of Namib
🅢 **Movie:** The Man From Snowy River

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Return to the Planet of the Apes
⓭ MacNeil/Lehrer Newshour
🅗 Fraggle Rock

8:00
❷ Shirt Tales
❹ Snorks
❺ **Special:** Poochie (Animated)
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Battle of the Planets
🅗 **Movie:** Wargames (cc)

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❺ Welcome Back, Kotter
❼ Superfriends: The Legendary SuperPowers
❾ Meet the Mayors
⓫ Voltron
⓭ Wall $treet Week
🅢 **Movie:** Ambush

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** The Tall Target
🅦 **Movie:** Without Honor

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ Wolf Rock TV

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ New Scooby-Doo Mysteries

SOLUTIONS TO LAST WEEK'S PUZZLES

D	E	S	P	A	I	R	■	A	D	J	U	S	T	S
E	■	T	■	V	■	I	■	B	■	E	■	C	■	E
N	E	R	V	O	U	S	■	N	E	W	G	A	T	E
U	■	I	■	I	■	I	■	E	■	E	■	L	■	T
D	A	V	I	D	A	N	D	G	O	L	I	A	T	H
E	■	I	■	■	■	G	■	A	■	L	■	■	■	E
S	A	N	E	S	T	■	S	T	R	E	S	S	E	S
■	■	G	■	O	■	B	■	E	■	R	■	U	■	■
C	A	S	H	I	E	R	S	■	A	S	O	P	U	S
O	■	■	■	D	■	I	■	S	■	■	■	P	■	U
F	I	L	L	I	N	G	S	T	A	T	I	O	N	S
F	■	U	■	S	■	H	■	O	■	E	■	S	■	T
E	X	T	R	A	C	T	■	C	A	N	D	I	D	A
R	■	O	■	N	■	E	■	K	■	S	■	N	■	I
S	E	N	A	T	O	R	■	S	T	E	N	G	U	N

H	O	P	S	■	F	E	T	E	■	R	H	E	O	■	■	B	E	L	T	■
A	L	A	E	■	A	V	O	N	■	I	O	N	I	A	■	O	L	E	I	C
W	A	R	N	■	T	E	N	D	■	P	H	I	L	R	I	S	O	T	T	O
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TELEVISION

⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓗ **Movie:** Eddie and the Cruisers

11:30
② Pryor's Place
④ Mr. T
⑦ Littles (cc)
⑬ Open Mind
Ⓦ **Movie:** Magical Mystery Tour

12 **NOON**
② **College Football:** Illinois vs. Michigan
④ Going Bananas
⑤ Big Valley
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ **Eastern College Football:** Navy vs. Univ. of Pittsburgh
⑬ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
Ⓢ Making of Michael Jackson's "Thriller"

12:30
④ Spider-Man and His Amazing Friends
⑦ American Bandstand
㉑ Kathy's Kitchen
Ⓦ **Movie:** Kentucky Fried Movie

1:00
④ **Special:** The Pumpkin Who Couldn't Smile
⑤ Fame
⑨ **Movie:** The Great Houdinis (1976). Paul Michael Glaser, Sally Struthers. Dramatic biography of the famed illusionist obsessed with the occult.
⑬ **Ivy League Football:** TBA
㉑ Great Chefs of New Orleans
Ⓗ Glen Campbell
Ⓢ D.C. Beach Party—A Musical Celebration

1:30
④ NFL Week in Review
⑦ New York Hot Tracks
㉑ Justin Wilson's Louisiana Cookin' (cc)

2:00
④ **Auto Racing:** Miller High Life 500
⑤ **Movie:** The Man Who Would Be King (1975). Sean Connery, Michael Caine. Wonderful John Huston film of two British soldiers who try to swindle a fortune from a remote tribe by convincing the high priests that one of them is a god.
㉑ Motorweek
Ⓗ **Movie:** Gandhi (cc)
Ⓢ **Movie:** Never Say Never Again (cc)
Ⓦ **Movie:** Heart Like a Wheel

2:30
⑦ Race for Number 1
㉑ Gourmet Cooking

3:00
④ NBC Sports
⑦ Sportsbeat
⑨ **Movie:** Journey to the Unknown (1969). Vera Miles, Patty Duke.
㉑ Kathy's Kitchen

3:30
② **Basketball:** Houston Rockets vs. Dallas Mavericks
⑦ **CFA Football:** TBA
⑪ Lifestyles of the Rich and Famous
㉑ Great Chefs of New Orleans

4:00
⑬ Horowitz in London: A Royal Concert
㉑ Justin Wilson's Louisiana Cookin' (cc)
Ⓦ **Movie:** Enigma

4:30
④ Sportsworld
⑪ Love Boat
㉑ Motorweek
Ⓢ **Movie:** A Case of Libel

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
㉑ Sesame Street (cc)

5:30
⑪ Star Trek
Ⓗ Coming Attractions

6:00
② **Special:** Fit or Fat Test. Dr. Frank Field tests viewer knowledge of diet and nutrition.
④ News
⑤ Blue Knight
⑨ Battlestar Gallactica
⑬ Nature
㉑ The Constitution: That Delicate Balance (cc)
Ⓗ **Movie:** Heart Like a Wheel
Ⓦ **Movie:** Time Stands Still

6:30
② ④ News
⑪ Dance Fever
㉛ Voyage of the Mimi
Ⓢ Barry Manilow: The Concert at Blenheim Palace

7:00
② ⑦ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑨ Racing From Aqueduct
⑪ Puttin' on the Hits
⑬ Family Classics
㉑ Inside Albany
㉛ Parents' College Survival Kit

7:30
② **Special:** Tales From the Darkside: Trick or Treat
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ **Hockey:** Rangers vs Quebec Nordiques
⑪ At the Movies
⑬ Wild America
㉑ Wall $treet Week
㉛ World Chronicle

8:00
② Airwolf
④ Diff'rent Strokes
⑤ **Special:** To the Ends of the Earth (1983). Richard Burton narrates. Documentary of the three-year 52,000-mile Transglobal Expedition of Sir Ranulph Fiennes, begun in 1979.
⑦ T.J. Hooker (cc)
⑪ **Movie:** Return to Eden (1984). Rebecca Gilling, James Reyne. A woman, transformed by plastic surgery, seeks revenge against an unloyal friend and the husband who tried to kill her. Part 1 (Parts 2 & 3, Mon. & Tue., Oct. 29 & 30).
⑬ Nature of Things
㉑ Wonderworks (cc)
㉛ Heritage: Civilization and the Jews
Ⓗ **Movie:** Wargames (cc)
Ⓝ **Movie:** Woman in the Dunes
Ⓢ **Movie:** Uncommon Valor (cc)
Ⓦ **Movie:** Betrayal

8:30
④ Gimme a Break

9:00
② Mickey Spillane's Mike Hammer
④ Partners in Crime
⑦ Love Boat (cc)
⑬ Film on Film: George Melies and Abel Gance
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Rumpole of the Bailey

10:00
② Cover-Up
④ Hot Pursuit
⑤ ⑪ News
⑦ Finder of Lost Loves
⑨ News 9: Weeekend
⑬ Sneak Previews
㉑ Frontline (cc)
The Paterson Project: One City in the Reagan Era
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** Flashdance (cc)
Ⓦ **Movie:** The Big Chill

10:15
Ⓝ **Movie:** The Devils Playground

10:30
⑤ Black News
⑨ In Search Of
⑪ Wall Street Journal Report
⑬ **Movie:** Love Me Tonight (1932). Maurice Chevalier, Lillian Roth.
Ⓗ **Movie:** Never Say Never Again (cc)

11:00
② ④ ⑦ News
⑤ **Movie:** 2001: A Space Odyssey (1968). Keir Dullea, Gary Lockwood.
⑨ Burns and Allen
⑪ Tales From the Darkside

11:30
④ Saturday Night Live
⑦ World News Tonight–The Weekend Report (cc)
⑨ Racing From Roosevelt
⑪ Honeymooners

11:45
② Sports People
⑦ **Movie:** Slither (1973). James Caan, Peter Boyle.

12 **MIDNIGHT**
② **Movie:** Confessions of the D.A. Man (1971). Robert Conrad, Harry Morgan.
⑨ WWF All-Star Wrestling
⑪ Harry-O
Ⓢ **Movie:** Revenge of the Ninja
Ⓦ Electric Blue

12:15
Ⓝ **Movie:** Say Amen, Somebody

12:55
Ⓗ Robert Klein

1:00
④ Rock-n-America
⑨ **Movie:** The Aliens Are Coming (1980). Tom Mason, Melinda Fee.
⑪ At the Movies
Ⓦ **Movie:** Last Holiday

1:30
⑪ News

1:35
Ⓢ **Movie:** Young Frankenstein

1:40
⑦ **Movie:** To Find a Man (1972). Lloyd Bridges, Tom Bosley.

1:45
⑤ **Movie:** Planets Against Us (1961). Jany Clair, Michel Lemoine.

2:00
EASTERN STANDARD TIME BEGINS
② Music Magazine
④ Soul Train
⑨ Return of the Saint
⑪ Puttin' On the Hits
Ⓗ **Movie:** Bad Boys

2:30
② **Movie:** Mysteries From Beyond the Triangle (1977).
⑪ **Movie:** The Lion in Winter (1968). Katharine Hepburn, Peter O'Toole.
Ⓦ **Movie:** Mondo Cane

3:00
④ Gavin/Lott
⑨ **Movie:** The The Wicker Man (1975). Edward Woodward, Christopher Lee.

3:25
Ⓢ **Movie:** Uncommon Valor (cc)

3:30
④ Mary Tyler Moore

4:00
④ Mary Tyler Moore

4:10
Ⓗ **Movie:** Spring Break

4:23
② **Movie:** The Adventurers (1970). Ernest Borgnine, Candice Bergen.

4:30
⑪ Biography

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ Point of View
⑪ News
Ⓢ **Movie:** The Secret Life of Walter Mitty

5:50
⑤ Time for Timothy

5:55
Ⓗ Glen Campbell

Sun., Oct. 28

6:00
⑨ New Jersey Report
⑪ Wall Street Journal Report
Ⓗ **Movie:** Tootsie (cc)

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ Christopher Closeup
⑨ News
⑪ Herald of Truth
Ⓢ Electric Grandmother

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Old Time Gospel Hour

7:30
② Captain Kangaroo
④ Journey to Adventure
⑦ This Is the Life
⑨ TBA
⑬ Mr. Rogers' Neighborhood

❹ Mary Tyler Moore
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Tom and Jerry
⓭ Sesame Street (cc)
🅗 **Movie:** The Dark Crystal

8:30
❷ **Special:** Luther
❹ Today in New York
❼ Comeback
❾ Day of Discovery
⓫ Pink Panther

9:00
❷ CBS News Sunday Morning
❹ Kids, Inc.
❺ Bullwinkle
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅢 Faerie Tale Theatre (cc)

9:30
❹ Positively Black
❺ Bugs and Porky
❼ Entertainment This Week
❾ Point of View
⓫ Voltron
🅗 **Movie:** Savannah Smiles

10:00
❹ Essence
❺ Woody Woodpecker
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi
🅢 **Movie:** Staying Alive
🅦 **Movie:** Honkytonk Man

10:30
❷ Face the Nation
❹ Visiones
❺ **Special:** Fat Albert's Halloween Special
❼ **Special:** The New York City Marathon (Live)
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics

11:00
❷ Taking Advantage
❹ First Estate
❺ **Movie:** Diary of a Madman (1963). Vincent Price, Nancy Kovack.
❾ Make Peace With Nature
⓫ **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.
⓭ Wonderworks (cc)

11:30
❷ Newsmakers
❹ News 4orum
❾ Rex Humbard
🅗 Fraggle Rock

12 **NOON**
❷ Public Hearing
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ Exploring Language: Thinking, Writing, Communicating (College Credit Course)
🅗 Video Jukebox
🅢 Paper Chase—The Second Year

12:30
❷ **Movie:** The Keegans (1975). Adam Roarke, Judd Hirsch.
❹ NFL '84
⓭ Inside Albany
㉑ Educational Computing
🅗 **Movie:** Krull
🅦 **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

1:00
❹ **NFL Football:** Jets vs. New England Patriots
❾ **Movie:** Dead Men Tell No Tales (1971). Christopher George, Judy Carne.
⓫ **Movie:** Start the Revolution Without Me (1970). Gene Wilder, Donald Sutherland.
⓭ Mainstream
㉑ Congress: We, the People (cc)
🅢 **Movie:** Oklahoma!

1:30
❼ This Week With David Brinkley
⓭ Agronsky & Company
㉑ Congress: We, the People (cc)

2:00
❷ **Movie:** Three Comedies (1974). Jackie Cooper, Ted Bessell.
⓭ Jeanette Rankin: The Woman Who Voted No
㉑ Long Island Sports Network

2:30
❺ **Movie:** The Great Train Robbery (1979). Sean Connery, Donald Sutherland. Fun adventure film of a trio who attempt to steal a fortune in gold from a moving train.
❼ **Movie:** Battle for the Planet of the Apes (1973). Roddy McDowell, Claude Akins. The last (thankfully) and least of the five Ape movies.
⓭ Innovation
🅗 **Movie:** Sakharov (cc)
🅦 **Movie:** An Officer and a Gentleman

3:00
❾ **Movie:** Once Is Never Enough (1970). Burt Reynolds, Susan Oliver.
⓫ **Movie:** Blue Collar (1978). Richard Pryor, Ed Begley Jr.
⓭ World Championship Chess

3:30
❷ NFL Today
🅢 **Movie:** Mr. Mom (cc)

4:00
❷ **NFL Football:** Giants vs. Washington Red Skins
❹ **Special:** Moment of Crisis. An examination of the four days following President Kennedy's assassination.
❼ **Movie:** You're Never Too Young (1955). Jerry Lewis, Dean Martin.
⓭ Great Performances: Lincoln Center 25th Anniverary Gala
㉑ Matinee at the Bijou

4:30
❹ Judy Garland Special
🅗 Linda Ronstadt

4:35
🅦 **Movie:** A Night in Casablanca

5:00
❺ Fame
❾ Buck Rogers
⓫ **Movie:** El Condor (1970). Jim Brown, Lee Van Cleef.

5:30
❹ NFL Pro Magazine
㉑ A Reporter in Granada
🅗 **Movie:** Educating Rita (cc)
🅢 Faerie Tale Theatre (cc)

6:00
❹ News
❺ **Movie:** The Night That Panicked America (1975). Vic Morrow, Cliff De Young. Chronicle of the night, in 1938, when Orson Welles broadcast the terrifying "War of the Worlds."
❼ World News Tonight
❾ Battlestar Gallactica
⓭ Heritage: Civilization and the Jews (cc)
🅦 **Movie:** Max Dugan Returns

6:30
❹ ❼ News
㉑ Adam Smith's Money World
㉛ Searching
🅢 **Movie:** The Smurfs and the Magic Garden

7:00
❷ 60 Minutes
❹ Silver Spoons
❼ Ripley's Believe It or Not (cc)
❾ Switch
⓫ Solid Gold
⓭ The Brain (Part 3) (cc)
㉑ Inside Albany
㉛ Cityscope

7:30
❹ Punky Brewster
㉑ McLaughlin Group
㉛ Washington Week in Review
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ Hardcastle & McCormick (cc)
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Rumpole of the Bailey (cc)
㉛ The Brain (Part 3)
🅗 **Movie:** Tootsie (cc)
🅝 **Movie:** Harlan County, USA
🅢 **Movie:** Staying Alive
🅦 **Movie:** La Strada

9:00
❷ Jeffersons
❹ **Movie:** City Killer (1984). Gerald McRaney, Heather Locklear. A man terrorizes an entire city as he blows up buildings in an attempt to impress the woman who scorned his love.
❺ **Special:** Vincent Price's Halloween Thriller
❼ **Movie:** Wet Gold (1984). Brooke Sheilds, Burgess Meredith. A beautiful young woman leads three desperate men on an underwater hunt for sunken treasure. (cc)
❾ New Jersey Report
⓫ Lou Grant
⓭ Masterpiece Theatre: The Barchester Chronicles (cc)
㉑ **Movie:** Give Me a Sailor (1938). Betty Grable, Martha Raye.
㉛ Susan Meiselas on Nicaragua

9:30
❷ Alice
❾ Nine on New Jersey
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Meet the Mayors
⓭ Adam Smith's Money World
㉛ Ramblin'
🅗 **Movie:** Draw! (cc)
🅝 **Movie:** Nostalghia
🅢 Brothers (cc)
🅦 **Movie:** Exposed

10:30
❺ Sports Extra
❾ New Jersey Report
⓫ From the Editor's Desk
⓭ Monty Python's Flying Circus
㉑ World Chess Championships
🅢 Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
🅢 Superstars of Comedy

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❼ Sports Special
🅗 **Movie:** National Lampoon's Vacation

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Invasion of Johnson County (1976). Bill Bixby, Bo Hopkins.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** The Ritual
🅢 **Movie:** Richard Pryor . . . Here and Now (cc)
🅦 **Movie:** Losin' It

12:30
❹ Greatest American Hero

12:50
🅢 **Movie:** Mandingo

1:00
❷ Barnaby Jones
❾ **Movie:** Beyond and Back (1978). Brad Crandall narrates.
⓫ Tales From the Darkside

1:30
❹ America's Choice
⓫ News
🅗 **Movie:** Maximum Security

1:45
🅢 **Movie:** Aphrodite

2:00
❷ News
❼ **Movie:** The Savage (1952). Charlton Heston, Susan Morrow.
⓫ Wall Street Journal Report

2:15
🅗 **Movie:** Under Fire (cc)

2:30
❹ Visiones

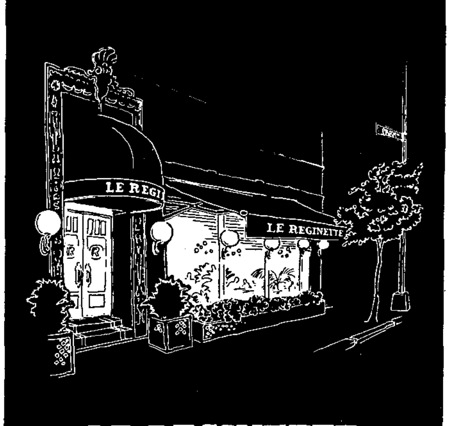
3:00
❹ First Estate
❾ **Movie:** The Torture Chamber of Dr. Sadism (1969). Christopher Lee.

3:05
🅢 **Movie:** Mr. Mom

4:30
🅗 **Movie:** Class

5:00
❹ More Real People
❾ News
🅢 Paper Chase—The Second Year

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin



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RADIO HIGHLIGHTS

Wed., Oct. 24

2:06/WQXR-AM/FM— Bachianas Brasileiras #4, **Villa Lobos**; Capriccio Italien, **Tchaikovsky**.

3:00/WNCN—Cto Movement for Violin in C, **Beethoven-arr. Fischer-Luca**; Sicilienne in d, **Sor**; Sym #22 in E-Flat "Philosopher," **Haydn**.

4:00/WNCN—Sym in g, Op.6, #6, **J. C. Bach**; Ouverture a 7 concertanti in F, **Zelenka**.

4:06/WQXR-AM/FM— Ballet Music from The Golden Goose, Op.45, **Holst**; Cto in D for 7 Trumpets, **Altenburg**.

5:00/WNCN—Piano Trio in f-Sharp, **Haydn**; Suite, Op.116, **Godard**; Sym in B-Flat, Op.18, #1, **Clementi**.

6:00/WNCN—Sonata in D, **D. Scarlatti**; Sym in C, **Bizet**.

7:00/WNCN— Anniversary Concert. Johann **Strauss Jr.** Die Fledermaus, Op.362: Overture; Roses from the South Waltz, Op.388.

WNYC—Hungarian Rhapsody #3 in D, **Liszt**; Helios Overture, **Nielsen**

7:06/WQXR-AM/FM— Cto #9 in E for Oboe d'Amore, **Couperin**; Impromptu for Harp, Op.21, **Roussel**.

8:00/WNCN—Cto for Organ #2 in B-Flat, Op.4, #2, **Handel**; Orchestral Suite #2 in b, **Bach**; Pavan & Gailliard "Dolorosa," **Philips**.

8:06/WQXR-AM/FM— Sym #31 in D, **Mozart**.

9:00/WNCN—Sym #4 in f, Op.36, **Tchaikovsky**; Stenka Razin, Op.13, **Glazounov**; Cto for Trumpet in E-Flat, **Haydn**.

Thurs., Oct. 25

2:06/WQXR-AM/FM— Qnt #4 for Guitar & Strings in D, **Boccherini**.

3:00/WNCN—Cto for Violin #1 in C, **Haydn**; The Brave Tin Soldier, **Séverac**.

4:06/WQXR-AM/FM— Trio Sonata in d, **C. P. E. Bach**; Sonata in E, **Scarlatti**.

5:00/WNCN—Octet in E, Op.32, **Spohr**.

6:00/WNCN—Don Carlo: Ballet Music, **Verdi**; Lyric Suite, Op.54, **Grieg**.

7:00/WNCN— Anniversary Concert. Georges **Bizet**. Variations Chromatiques; Jeux d'enfants, Op.22.

7:06/WQXR-AM/FM— Norwegian Dances, **Grieg**; Cto Grosso in D, Op.3, **Handel**.

7:30/WNYC—Pavane for a Dead Princess, **Ravel**; Roman Carnival Overture, **Berlioz**.

8:00/WNCN—Cto Grosso in d, Op.7, #2, **Geminiani**; Rondo for Piano & Orch in D, **Mozart**; Sonata for 2 Flutes & Harpsichord in G, **Bach**.

8:06/WQXR-AM/FM— Birthday of Georges **Bizet**. Suite #1 Excerpts from Carmen; Sym in C.

9:00/WNCN—A T & T Presents Carnegie Hall Tonight. John Rubinstein, host. Auf dem See, **Schubert**; Ridente la calma, **Mozart**; Scena di Berenice, **Haydn** (Baker, Isepp).

10:00/WNCN—Sonata for Violin & Piano #1 in a, Op.105, **Schumann**.

Fri., Oct. 26

2:06/WQXR-AM/FM— Suite from Aladdin, **Nielsen**; Piano Sonata in B, Op.147, **Schubert**.

3:00/WNCN— Zarabanda Lejana y Villancico, **Rodrigo**; English Suite #2 in a, **Bach**.

4:00/WNCN—Piano Trio in e, **Hadyn**; Valses nobles et sentimentales, **Ravel**.

4:06/WQXR-AM/FM— Cto Grosso in G, Op.6, **Handel**; Recorder Cto #2, **Baston**; Largo in E-Flat, **Chopin**.

5:00/WNCN—Carmen Fantasy, Op.25, **Sarasate**; Qnt for Piano & Winds in E-Flat, **Mozart**.

6:00/WNCN— Raymonda: Highlights, **Glazounov**; Concierto de Aranjuez, **Rodrigo**.

7:00/WNCN— Anniversar Concert. Domenico **Scarlatti**. Stabat Mater.

7:06/WQXR-AM/FM— Old Dances and Airs Suite #3, **Respighi**; Ballade #1 in g, Op.23, **Chopin**.

7:30/WNYC—The Planets, Venus, **Holst**; The Silken Ladder: Overture, **Rossini**.

8:00/WNCN—Sonata for Flute & Harpsichord #5 in e; Cantata "Du wahrer Gott und Davids Sohn," **Bach**.

WNYC—A Prelude to The Ring. Lohengrin, Prelude in Act I, **Wagner**; The Ring of the Nibelungs—An Analysis, **Wagner-Russell**; Last Tango at Bayreuth, **Schickele**.

8:06/WQXR-AM/FM— Violin Cto #1 in D, Op.6, **Paganini**.

9:00/WNCN—Great Performances: Lincoln Center 25th Anniversary Gala. Highlights from past Live from Lincoln Center programs. Simulcast with WNET-TV, Channel 13.

9:06/WQXR-AM/FM— Detroit Symphony Orchestra. Gunther Herbig, conductor. With pianist Philippe Entremont. Overture from Oberon, **Weber**; Piano Cto #21 in C, **Mozart**; Sym #4 in d, Op.120, **Schumann**.

Sat., Oct. 27

10:00 a.m./WNCN— Dances, **Susato**; L'Arlésienne: Suite #1, **Bizet**.

10:06 a.m./WQXR-AM/FM—Brandenburg Cto #6 in B-Flat, **Bach**; *Minuet of the Will-o'-the Wisps*, **Berlioz**; Serenade in E for Strings, Op.22, **Dvorak**; Le Triomphe de Bacchus, **Debussy**.

11:00 a.m./WNCN— Sonata for Piano #2 in g, Op.22, **Schumann**; Qt in G, Op.3, #3, **Haydn**.

12:00/WNCN—Don Juan, Op. 20, **R. Strauss**; Andante and Variations *for 2 Pianos*, Op.46, **Schumann**; Sylvia: Ballet Suite, **Delibes**.

WNYC—Cto for 3 Pianos & Orch in F, K.242, movements 2 & 3, **Mozart**; Hymn of the Nations, **Verdi**.

1:00/WNCN— New Vienna Waltz, Op.342, **J. Strauss Jr**; Cto for Piano #14 in E-Flat, **Mozart**.

2:00/WNCN—Cto for Oboe & Strings in C, Op.7, #3, **Leclair**; Cockaigne Overture, Op. 40, **Elgar**; Sonata for Violin & Piano #3 in E-Flat, Op.12, #3, **Beethoven**.

2:06/WQXR-AM/FM— Saturday Afternoon at the Opera. Ernani, **Verdi** (Freni, Domingo, Bruson, Ghiaurov, Chorus & Orch of La Scala/Muti)

3:00/WNCN— Götterdämmerung: Dawn and Siegfried's Rhine Journey, **Wagner**; English Suite #2 in a, **Bach**.

WNYC—Music from "Eureka," **Gordon**; A Gentleman's Honor, **Glass**.

4:00/WNCN— Variations on an air from the Opera "Ludovic," **Chopin**; Barber of Seville: Overture, **Rossini**; Sonata, **Fontana**; Sonata for Cello & Piano #2 in g, Op.5, #2, **Beethoven**.

5:00/WNCN—Four Legends from the Kalevala, Op.22, #1 "Lemminkäinen and the Maidens of Saari," **Sibelius**; *Cto for Piano #4* in c, Op.44, **Saint-Saëns**.

5:06/WQXR-AM/FM— The Best and the Brightest. Marche Militaire, **Schubert-arr. Weninger**; Guitar Cto in D, **Vivaldi**; A Midsummer Night's Dream, **Mendelssohn-arr. Rachmaninoff**; Scherzo burles que, **Tchaikovsky**; Divertimento in D, **Mozart**; Dances of Marosszek, **Kodaly**.

6:00/WNCN—Cto for Viola in E-Flat, **Zelter**; Mazurkas, **Chopin**.

7:00/WNCN— Anniversary Concert. Niccolò **Paganini**. Sonata for Violin & Guitar #6 in A; Introduction and Variations on a theme from Paisiello's "Nel cor più non mi sento"; Centone di sonate, Op.64, #1.

8:00/WNCN—Artist's Image. Placido Domingo. Arias, **Various**.

9:00/WNCN—Saturday Night Opera. Rigoletto, **Verdi** (Scotto, Bergonzi, Fischer-Dieskau, Vinco, La Scala Orch & Chorus/Kubelik).

WKCR—Opera Topics.

9:06/WQXR-AM/FM— The Cleveland Orchestra. Andrew Massey, conductor. With pianist Clive Lythgoe. Benvenuto Cellini, Op.23. **Berlioz**; Piano Cto, Op.13, **Britten**; La Mer, **Debussy**.

9:30/WKCR—La Scala Fifty Years Ago. Mefistofele, **Boito**.

Sun., Oct. 28

10:00 a.m./WNCN— Divertimento #4 in B-Flat, **Mozart**; The Flying Dutchman: Overture, **Wagner**.

WNYC—Piano Sonata in a, K.310, **Mozart**; Rags, **Joplin**.

11:00 a.m./WNCN— Clarinet Qnt in A, **Mozart**.

12:00/WNCN— Berenice: Overture, **Handel**; Roumanian Rhapsody in A, Op.11, #1, **Enesco**; Sonata for Cello & Continuo in A, **Boccherini**; Sonata for Oboe, Op.166, **Saint-Saëns**.

1:00/WNCN—Chicago Symphony Orchestra. Rafael Kubelik, conductor. Má Vlast, **Smetana**.

3:00/WNCN—Partita for Harpsichord #2 in c, **Bach**; Sonata for Strings #4 in B-Flat, **Rossini**; Rondo for Violin & Orch in A, **Schubert**.

3:04/WQXR-AM/FM— New York Philharmonic. Zubin Mehta, conductor. With pianist Radu Lupu. Piano Cto #23 in A, **Mozart**; The Planets, Suite for Large Orch, Op.32, **Holst**.

4:00/WNCN—Thousand and One Nights Waltz, Op.346, **J. Strauss Jr.**; Psyché #4: "Psyché and Éros," **Franck**; Petrouchka: 3 Scenes, **Stravinsky**.

5:00/WNCN—Qt in d, Op.76, #2 "Quinten," **Haydn**; Jeux d'enfants, Op.22, **Bizet**; Sonatas for Harpsichord, **D. Scarlatti**.

6:00/WNCN—F. A. E. Sonata in a, **Dietrich-Schumann-Brahms**; Avé Maria, **Schubert**; Trio Sonata for 2 Flutes & Continuo in E, **C. P. E. Bach**.

7:00/WNCN— Anniversary Concert. Johan Helmich **Roman**. Drottningholm Music: Suite.

8:05/WQXR-AM/FM— Delta Opera House. Der Wildschutz, **Lortzing** (Mathis, Schreier, Hornik, Sotin, Berlin State Orch/Klee).

Mon., Oct. 29

2:06/WQXR-AM/FM— Songs with Orch, **R. Strauss**; Sinfonia Conertante in D, **K. Stamitz**.

3:00/WNCN—Sym #7 in C, Op. 105, **Sibelius**; Variation on a Theme by Haydn, Op.56b, **Brahms**.

4:00/WNCN—Cto for Double Bass & Orch, **Koussevitzky**; Serenade *for Wind Octet* in d, **Masek**; Marche slave, Op.31, **Tchaikovsky**.

4:06/WQXR-AM/FM— Cto for Violin & Oboe, **Bach**; Piano Sonata #24 in F-Sharp, Op.78, **Beethoven**.

5:00/WNCN—Sinfonia in E-Flat, Op.11, #3 "La Melodia germanica," **J. Stamitz**; Waltzes, Op.39: Highlight, **Brahms**.

6:00/WNCN— Cto for Cello in B-Flat, **Boccherini**; Artist's Life Waltz, Op.316, **J. Strauss Jr**.

7:00/WNCN— Anniversary Concert. Tenor Jon **Vickers**. Arias (Italian Opera), **Various**.

7:03/WQXR-AM/FM— Chamber Cto in D for Recorder, Oboe & Bassoon "La Pastorella," **Vivaldi**; "At the Cradle" from Lyric Pieces, **Grieg**.

7:30/WNYC—Violin Partita in E, excerpts, **Bach-Rachmaninoff**.

8:00/WNCN—Ancient Airs and Dances: Suite #1, **Respighi**; Sym on a French Mountain Air, Op.25, **d'Indy**.

8:05/WQXR-AM/FM— Celebrating the birthday of **Howard Hanson**. Sym #2; Spirituals for Orch.

8:30/WNYC—Spitfire Prelude & Fugue, **Walton**; Scenario from Forever Amber, **Raksin**; Alexander Nevsky, **Prokofiev**; The Red Shoes, **Easdale**.

9:00/WNCN—Great Concerts from the Y. Hermann Baumann, horn.

9:06/WQXR-AM/FM— Boston Symphony Orchestra. Seiji Ozawa, conductor. With violinist Itzhak Perlman. Violin Cto in e, Op.64, **Mendelssohn**; Sym #10, Op.93, **Shostakovich**.

Tues., Oct. 30

2:06/WQXR-AM/FM— Violin Cto #2 in E, **Bach**; Little Sym for Winds, **Gounod**.

3:00/WNCN—The City: New England Countryside, **Copland**; Ariodante: Ballet Music, **Handel**; Cto for Cello #1 in a, Op.33, **Saint-Saëns**.

WNYC—Solo Requiem, **Babbitt**; Funeral Music for Queen Mary, **Purcell**.

4:00/WNCN—Sym #4 in B-Flat, Op.60, **Beethoven**.

4:04/WQXR-AM/FM— Suite from Amadis, **Lully**; Oveture from Arminio, **Handel**.

5:00/WNCN—Cto Grosso in g, Op.6, #6, **Handel**; Romeo and Juliet, **Tchaikovsky**.

6:00/WNCN—I Lombardi: Chorus of Crusaders, **Verdi**; Cto Grosso in b, Op.6, #12, **Handel**; Sym #98 in B-Flat, **Haydn**.

7:00/WNCN— Anniversary Concert. Composer-conductor Howard **Hanson**. The Cherubic Hymn; Sym #2, Op.30 "Romantic".

WNYC—Capers, **Rieti**; Kurpish Song for Violin & Piano, **Szymanowski**; Confinement, **Harbison**.

8:00/WNCN—Rapael Trio. Live from the WNCN Performance Studio.

WNYC—Escales, **Ibert**; Flute Sonata, **Prokofiev**; Sym #10, **Mahler**.

8:05/WQXR-AM/FM— Violin Cto #3 in b, **Saint-Sáens**.

9:00/WNCN—Sym #9 in d, Op.125 "Choral," **Beethoven**; Sonata for Violin & Continuo in g "The Devil's Trill," **Tartini**.

9:06/WQXR-AM/FM— Philadelphia Orchestra. Dennis Russell Davies, conductor. With pianist Andre Watts. Overture from Rienzi, **Wagner**.

Unless otherwise indicated, all times are p.m. and all stations are FM

OTHER EVENTS

Happenings

NEW YORK CITY MARATHON—This is the annual big one: 10/28, a 26.2-mile route in all five boroughs. 10:30 a.m. is the step-off time, at the Staten Island toll plaza of the Verrazano Bridge. The route then is along Fourth Ave. in Brooklyn, over the Pulaski Bridge into Queens, over the Queensboro Bridge (60th St.) into Manhattan, up First Ave. and into the Bronx across the Willis Ave. Bridge, then back into Manhattan and into Central Park at 102nd St. and Fifth Ave., finally and along C.P.S. to C.P.W. and 67th St., to the finish line at Tavern on the Green. Word is that there will be 18,000 runners. And many more watchers.

HALLOWEEN HAPPENINGS—See also Children, below, and next week's issue for more events after 10/29. On Staten Island, at Clay Pit Ponds State Park Preserve (977-8240), there'll be a weekend festival, beginning with family camp fires at 7:30, 10/26 and 27: ghost stories and marshmallow roasts, and traditional fall fare. On the 28th, noon-4, there'll be pumpkin decorating, face painting, nature walks, and more spooky tales. All free... The American Museum of Natural History is getting into the scary act, too: 10/27, two separate programs by storyteller Laura Simms and musician Steven Gorn, with tales and songs from America, Africa, and Central Asia. Children's program at 1:30 and 3:30, adults' at 7:30. $4, children $2. See also next week's issue... The Urban Park Rangers (see Tours, below) have special Halloween plans, too: In the Bronx, 10/27 at 2, at the Crotona Park Ranger Station, you can wear a costume and enjoy surprises, tricks and treats, and games. In Manhattan, 10/26 at 6:30, the arch at Washington Square Park, foot of Fifth Ave., you can hear tales of the park's ghosts of the past... Up at Sunnyside, Tarrytown, 10/27, 28, 10-5, hear again the old "Legend of Sleepy Hollow," during a day of films, puppets, and more... "Ghosts, Goblins, and Things That Go Bump in the Night"—what else but a Halloween event? The Tale Bearers are in charge, 10/28 at 1, at La Mama's La Galleria Second Classe, 6 E. 1st St. Donations accepted.

OPEN HOUSES, FAIRS, AND A SALE OR TWO—For families, an open house at the Henry Street Settlement's Louis Abrons Arts for Living Center, 466 Grand St. Help celebrate the tenth anniversary of these quarters, and enjoy puppet shows, magic, performances and workshops in drama, dance, music, and the visual arts 10/25, 4-8; current exhibit, "Artists Against Apartheid"... The Apple Fair at St. Michael's Church Parish House, 225 W. 99th St., is also a family fun-fest: children's entertainment, plus foods, plants, gifts, crafts, jewelry, toys, and lots more to buy. 10/27 from 11 a.m., 10/28 from 1, with lunch *available both days. Proceeds benefit the church's* outreach ministries... Another open house, this by the Parents League of New York, to help families learn more about boarding schools around the country. More than 100 representatives from schools will be at the Buckley School, 201 E. 74th St., 10/24 from 4 to 6:30, to introduce their programs and answer questions... The annual flea market of the Church of Our Saviour, Park Ave. and 38th St., is set for 10/27, 11-7. Lots of good buys, and things to browse among; admission's $1.50, seniors $1... A reminder: The Lighthouse's Posh Sale continues thru 10/26, Mon. and Thurs. 10-7:30, Tues. Wed. Fri. 10-6. 111 E. 59th St.

OPEN TO VIEW—104 dealers from all over the country will take part in the big Fall Antiques Show at the Pier, Hudson River and W. 50th St., 10/25-28. Hours are noon-10 daily, noon-6 Sun., and admission is $6. Furniture, paintings, decorative arts of all kinds from the American past, 17th century to the '50s. Autographs, manuscripts, toys, Victorian wicker, and furniture by Breur and Mies are just some of the wares for sale. The Museum of American Folk Art benefits from the gala preview, on the 24th, 6-10; $75 (581-2474). And a free shuttle bus runs between the museum, 125 W. 55th St., and the pier during the run of the show... The Custom Car Show at the Westchester County Center, White Plains, includes as usual an awesome array of customized street rods, vans, bikes, trikes, American Graffiti cars, trucks, and much more. 10/26-28; $5... A big sale of ski equipment by the Princeton Skate and Ski Chalet will take over Belmont Park Racetrack, Elmont, L.I., 10/25-28. There'll be exhibitors and ski-area folks around, too.

REMINDERS FROM THE ART SCENE—Artists including Red Grooms, Marisol, David Hockney, and Louise Bourgeois will appear at the Guggenheim Museum, 1071 Fifth Ave., 10/25 and 26 at 8 to read Picasso's play "Catch Desire by the Tail." Francoise Gilot will introduce the Ubu Repertory Theater program, in celebration of the 103rd anniversary of the artist's birth. $10... The West Side Arts Coalition is up for two major events this week: It's the second weekend, 10/27-28, of the open-studio exhibition, during which 90 visual artists are participating, in their galleries, studios, and lofts, holding open house 1-6. Information numbers: 622-2300, 861-0469; call for addresses and names, or where to get a flyer describing the itinerary, a self-guided exploration. A celebration of theater, music, and dance will be the program 10/23 at Symphony Space, Broadway and 95th St. Performing artists from the West Side will be taking part, including Western Wind, Judith Janus, Newband, and Isaiah Sheffer. Contribution is $3 (864-5400)... Interested in "Investment Quality Persian Rugs"? John Edelmann, who knows all about Oriental rugs, will discuss the subject at Neiman Marcus's White Plains store, 10/25 at 7. It's free, and take along your questions. On the 25th-27th, also in the store, Hossien Korhani will be on hand to talk in an informal mood about Persian rugs.

Tours

TRIBECA—Tour with the Friends of Cast-Iron Architecture (369-6004). Small groups will be guided through the lesser-known streets south of Canal. 10/28 at 2, meet in the park on Chambers St. where W. Broadway and Hudson St. join. $3.

LITERARY NEW YORK—First of a series, with the Emanu-El Midtown YM-YWHA (674-7200). Greenwich Village West, 10/28 at 11 a.m. Phone for meeting place. $8, or $21 for the three; other dates, 11/11 and 11/25.

FULTON TO SOUTH STREET SEAPORT—"The Past Preserved," a New York Walk-About (582-8083 weekdays). 10/28 at 11 a.m. or 2 p.m., meet on N.W. corner of Fulton St. and Broadway. $5.

UPPER FIFTH AVENUE, "the Townhouse and the Private Palace." Museum of the City of New York tour (534-1672). 10/28 at 1:30, meet at Fifth Ave. and 89th St. $6.

JEWISH NEW YORK/LOWER EAST SIDE—Bargain-shopping and Jewish-landmark sites, with Holidays in New York (765-2515). 10/28 at 2, meet outside the Chinese restaurant at 165 E. Broadway. $5.

SOUTH STREET SEAPORT—A walk in this lively area, with Adventure on a Shoestring (265-2663). 10/27 at 1:30, meet on the N.W. corner of Fulton and William Sts. $5.

LOWER EAST SIDE—A "radical walking tour" with Gene Glickman (989-6820), second of three tours. 10/27 at 11 a.m., meet at Allen and Canal Sts. for "A Century of Tenement Life." Next is 11/10. $5.

TOURS WITH THE 92ND STREET Y—Must preregister for all (427-6000, ext. 179). 10/24 at 6, Midtown-Third Ave., a "New York at Twilight" tour; $10... All these, 10/28 at 11 a.m.: A naturalist's tour of Forest Park, Queens. A trek in the financial district and a look at the commercial and economic history of New York. "The Graveyards of Paris and New York"; visit to a photographer's studio and to two city graveyards and the catacombs below old St. Patrick's. The first two, $8; the last, $13... Visits to William Doyle Galleries (10/22) and Phillips (10/29), the auction houses; each at 5:45; $10.

URBAN PARK RANGERS—Tours and workshops, free unless noted. See also Halloween Happenings, above... **Bronx (548-7880):** 10/27 at 1, meet at the Van Cortlandt Park Visitors' Center, Broadway and 242nd St., for a session on farmers' and sailors' ways of predicting which way the weather will go... **Manhattan (397-3091):** 10/27 at 1, meet at Tablet Rock, Inwood Hill Park (follow signs from the Isham and Seamen Sts. entrance), for a walk along the nature trail.

INWOOD HILL PARK, in "the colors of autumn." With the Friends of the Park. 10/28 at 1, meet at the flagpole, near the Isham St. entrance. $1.

GREENWOOD CEMETERY, Brooklyn, with Prospect Park Environmental Center (788-8500). 10/27 at 12:30, meet at 20th St. and Ninth Ave. (Brooklyn). $2.

RED HOOK, SOUTH BROOKLYN, AND THE HEIGHTS, with the Shore Walkers of New York (663-2167). 10/28 at 10 a.m., meet at Fourth Ave. and 36th St., Brooklyn. Trip includes a walk back over the Brooklyn Bridge. $3.

ART DECO NEW YORK—Tour with the Art Deco Society (758-9447). 10/27 at 2, meet at the old Customs House, Broadway and Bowling Green, for "Downtown Deco." $5.

STATEN ISLAND RAMBLE, and a Chinatown lunch. A "gourmet bicycle tour," with the Hungry Pedalers (222-2243; 473-6829). 10/27 at 8:15 a.m., meet at South Ferry terminal for the 8:30 ferry. $9 day of trip, or $15 for two people. Note: some steep hills on this tour.

MUNICIPAL ART SOCIETY—(935-3960). Discover New York Walk, 10/27, 28 at 2, "Manhattan's Gold Coast: Fifth Ave. from 78th to 94th St." Meet at Duke mansion, 1 E. 78th St. $8.

MORNING BIRD WALKS IN CENTRAL PARK, with the American Museum of Natural History (873-1300). 10/23 at 7, 10/25 at 9. Meet at CPW and 77th St. $4.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 10/27, Central Park (West Side). $12. Phone for meeting place.

NATURE WALKS—New York Botanical Garden, Bronx (220-8747). 10/27, the Hemlock Forest; meet at 10:30 a.m., Watson Bldg. $1.75... Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Wetlands walk, Sun. at 1; $1. Woodlands walks, 1st and 3rd Wed., at 10 a.m.; $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission... Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 10/27, Cunningham Park, Queens. 10/28, Prospect Park, Brooklyn. Noon-4; $15; phone (291-6825) for meeting places.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 10/27, Hudson River area. 10/28, North Shore, L.I., harbors. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 10/27 at 2, meet at the I.B.M. atrium, Park Ave. and 56th St., for visits to some of the area's art galleries and museums (476-2415, before 9:30 p.m.); $1, plus $4.50 admission at MOMA.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. Next home game, 11/4 at 4, vs. Miami.

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 10/23 at 8:05, vs. Vancouver. 10/27 at 7:05, vs. Los Angeles... **N.Y. Rangers**, Madison Square Garden (564-4400). $8-$19. 10/28 at 7:30, vs. Boston.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 10/27 at 7:30, vs. Detroit.

HORSE RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (516-488-6000), thru 10/22. Nine races, post time at 1. $2; clubhouse $5. From 10/24 to 12/31, at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30; $2, $5. Featured races: 10/24, First Flight; 10/27, Champagne. 10/28, Miss Grillo.

Children

Note: For information on continuing children's entertainments, refer to last week's issue.

PUPPET PLAYHOUSE—Grand opening of the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 10/27, 11 a.m.-4 p.m., with displays of gymnastics and dance, karate, mime, break-dancing, and more. At 1: "Folk Tales From Around The World," a puppet show. Free.

EEYORE'S BOOKS FOR CHILDREN, 2252 Broadway at 81st St. (362-0634), and Madison Ave. at 81st St. (988-3404). Story hours Sun., 11 a.m. West Side, 12:30 East Side. 10/28: Halloween stories—what else.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance and footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

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OTHER EVENTS

HALLOWEEN PARTY—Entertainment, refreshments, and a costume parade (wear yours). Committtee for a Creative Playground; 10/27, 12:30-2:30, at Adventure Playground, C.P.W. and 67th St., north of Tavern on the Green. Free.

LITTLE RED RIDING HOOD—Puppets to Go, at Old First Church, Seventh Ave. and Carroll St., Brooklyn (638-5217). 10/28 at 2. $3.50.

HAUNTED HALLOWEEN TOUR—Wear a costume and mask and take the family to Belvedere Castle, 79th St. south of the Great Lawn, Central Park, to meet the park's past ghosts and present goblins. 10/27 at 3. Free (772-0210).

TRICKS AND TREATS MAGIC SHOW, a pre-Halloween gathering. With Steve Rodman and company. Wear a costume and take part in all of it. Dalton School's Martin Theater, 108 E. 89th St. (722-5160). 10/27 at 2. $4.

FALL FESTIVAL—Costume contest, games, refreshments, entertainment. Queens County Farm Museum, 73-50 Little Neck Floral Park Pkwy., (718-347-6727). 10/27, 11-4. 50 cents.

PUMP-KINSHIP—For 5-to-9-year-olds. A program all about pumpkins. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000), 10/28 at 2. $3. Pre-registration.

HALLOWARTS FESTIVAL—Films, clowns, magicians, stories, along with creative activities for youngsters. Caumsett State Park, Lloyd Neck, Huntington, L.I. (516-271-8423). 10/27, 10-4. $2.

F.A.O. SCHWARZ, Fifth Ave. at 58th St. In the Space Shuttle area, 2nd floor: 10/25 at 2:30, Dennis Lane relates old folk tales. Free.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 10/27 at 1:30: "The Evil Warlock," by the Nifty Puppeteers. $2.50. . . Following at 2:40, a "Please Touch" demonstration, in a 17th-century Dutch room; $1.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). "Very Anteresting," program for preschoolers, all about ants. 10/24, 1-3; $3 (for 4-6-year-olds only). Note: pre-paid registration.

MICHAEL TAUBENSLAG PRODUCTIONS—Audience participation, music. 10/28 at 1:30, "The Halloween Fun and Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/27, 1-2:30: wear a costume and let Princess Belva help you create a mask. Free, but reservations required.

PETER AND THE WOLF, by the Firedrake Repertory Co. 10/27 at 11 and 1:30, at Off Center Theatre, 436 W. 18th St. (568-0246). $3.

PAPAGENO PUPPET THEATER—"Cinderella," at the West Side Y, 5 W. 63rd St. (877-4852). 10/27 at 11 a.m., 1, and 2. $3.

NEW YORK PUBLIC LIBRARY—Lots of Halloween events and others planned—please call local branches for latest news.

HANSEL AND GRETEL—Arena Players Repertory Co. Children's Theatre. Second Stage, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674). 10/27, 28 at 1. $4.

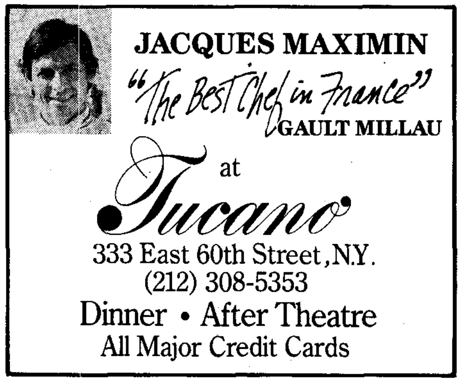
G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. Exhibit: "Color and Light"—prisms, a shadow wall, performance area. 10/27 and 28, afternoon Halloween parties; learn to make jack o'lanterns and masks. Also 10/27 at 1:30, the Amazing Ken, Master of Magic, entertains.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also: 10/27 at 2: Thomas Locker talks about his book "Where the River Begins." 10/28 at 2: Chess Grand Master William Lombardy and writer Bette Marshall talk to kids about chess.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5. $1. Exhibit "Soundtracks". . . Fri. at 1, "Cozy Afternoons" of storytelling for 3-5-year-olds. . . Parent-child workshops: 10/27 at 1:30, wear a costume, and learn how to make a mask; see the *old* version of "Dr. Jekyll and Mr. Hyde," a silent movie with John Barrymore; free with museum admission. 10/28 at 1:30, the movie alone. Note: The museum's annual Halloween party is 10/31; more in next issue's listing.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Natural Science Center: Tues.-Fri., 2-4; Sat. Sun., 1-4:30. Discovery Room: Sat. Sun., noon- 4:30.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow - Corona Park (592-2405). 10/28 at 1:30 and 3, a parent-child workshop on "I Love New York" theme. Free with museum admission.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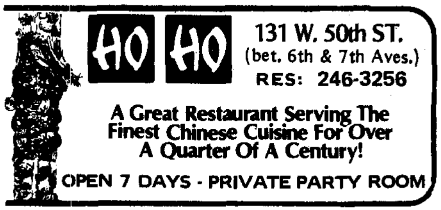
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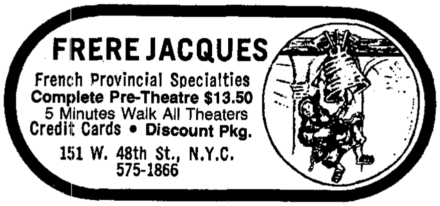
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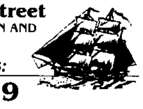
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NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Paulo Jobim. Mon., Tiberio Nascimento and Steve Sacks Duo. Tues., Janet Grace and Company. Wed. & Thurs., Zebeto. Fri., Kenia. Sat., Clarice Taylor. AE,CB,DC.

THE BITTER END—149 Bleecker St., 673-7030. 10/24, Tom 'T.C.' Constanten plays 'From Ragtime To Dark Star.' No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 10/22, Sal Salvador Quartet. 10/23-28, Cab Calloway and Chris Calloway. 10/29, Allan Namerys; Jazz Focus; Frank Noviello Quartet. 10/30-11/4, Billy Eckstine. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/25, Sheryl Lee Ralph. 10/26,27, An evening with The Fugs featuring Ed Sanders and Tuli Kupferberg. 11/1,2, Maynard Ferguson. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 10/22-27, John Hicks, Jr. and Walter Booker. 10/29-11/4, Cedar Walton with David Williams. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 10/22,29, Victor Lesser Duo. 10/23,30, Judy Niemack Duo. 10/24,31, Mark Morganelli and Vic Juris. 10/25, Josh Breakstone Duo. 10/26,27, Arnie Lawrence and Mickey Bass. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/27, Walt Michael and Company. 11/3, Whetstone Run. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/22,23,29,30, Ed Polcer's Midtown North. 10/24,31, Hot Club of 54th Street. 10/25-27,11/1-3, Balaban & Cats. 10/28, Lance Hayward Quartet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/22,29, Les Paul Trio. 10/23-28, The Carla White-/Manny Duran Band.Shows 9,11 & 12:30. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/22, Sonny Ochs. 10/23,30, Jeff Sumerel. 10/24, Hoy Boy and the Doys; The Squad. 10/25, New York Songwriters Showcase. 10/26, Celtic Thunder. 10/27, Carolyn Hester; Steve Gillette & Linda Lowe. 10/28, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/22, Ronnie Mathews. 10/23-25, Hilton Ruiz. 10/26,27, Miles Jaye. 10/28-30, Stafford James. 10/31, Halloween Special. **Upstairs:** 10/25 at 8:30, The Gail Boggs Show, followed by Grenoldo Frazier at 10:30. 10/26 at 8:30, *An Evening with Roger Kellaway*. 10/27 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, Kitt Moran and the Mike Moran Trio with Vic Juris on guitar and Ron McLure on bass. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. American nouvelle restaurant overlooking the Hudson. Singer-pianist Roschelle Paul sings every Tues.-Thurs. at 10 & 11:30. Gary Pate sings Fri. & Sat. at 11 & 12:30 a.m. AE, DC, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. *10/22, Gil Evans' Orchestra. 10/23-28,* James Moody Quartet. 10/30-11/4, Sun Ra: Omniverse Jet Set Arkestra. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/10, singer Annie Ross, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/26, Girls, Girls, Girls. 10/30,31, Santana. 11/1, Herbie Hancock and the Rockit Band. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/22, Everyman Band. 10/23, Bill Connors. 10/24, Armen Donelian. 10/25, Michael Dolan. 10/26,27, Randy Brecker & Elaine Elias. 10/28, Cliff Carter. 10/29, Butch Thomas, Marcus Miller, Ronnie Burrage, Kenny Kirkland. 10/30, Bob Mintzer. 10/31, Kenny Werner, Ratzo Harris, Jim Pepper, and John Betsch. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 10/24, Master Plan. 10/25, Miki Zone. 10/26, L.E. Howell; Amtrack. 10/27, Anthony Martin; Mr. Unique and the Leisure Class; Score. 10/28, Sal Pinto; The Daves. 10/31, Lazoo; Zo-Relter. 11/1, Mark Dery. 11/2, Joey Ace; No Vacancy; Fun with String. 11/3, Jane Galvin-Lewis; Ronnie Swain; Animation. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 10/22, David Murray Big Band. 10/23-28, Art Farmer/Benny Golson Jazztet with Curtis Fuller, Mickey Tucker, Rufus Reid, Marvin 'Smitty' Smith. 10/29, *Andrew Hill Quartet. 10/30-11/4,* John Hicks' All-Star Sextet with Chico Freeman, Craig Harris, Milton Mustafa, Walter Booker, Idris Muhammed, Elise Wood. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 10/23-27, Carol Douglas sings Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 10/30-11/3, blues singer and Broadway actress Sandra Reaves-Phillips. AE,DC,MC,V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/22, Luis 'Perico' Ortiz and Jorge Dalto and his Inter-American Band with guest trumpeter Randy Brecker. 10/29, Mongo Santamaria and his Orchestra with Orquesta Broadway and guest violinist Michael Urbaniak. **Terrace Cafe:** 10/23-28,30-11/4, Kenny Barron and Ray Drummond Duo, nightly at 9:30. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis and the Jazz Orchestra. 10/23-28, Ahmad Jamal Quartet. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/22,29, pianist Jim Roberts with Brian Torff on bass. 10/23-27, Bobby Enriquez Duo. 10/28, guitarist Gene Bertoncini with Michael Moore on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 10/24, Commander Cody and the Lost Planet Airmen. 10/25, Junior Walker and the Allstars; Barbeque Bob and the Spareribs. 10/26,27, Blackwater; Blackfoot Country. 10/28,29, Dr. Buzzard Savannah Band. 10/31, Pure Prairie League. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hang-out. 10/24, Gabe Johnson. 10/25, 26, Tommie Joe White. 10/27-29, Deborah Snow. AE,DC,MC,V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/23-28, comedians Gilbert Gottfried and Margaret Smith, Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. AE.MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/27, comedian Redd Foxx and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., Special Halloween Show 'Weirdest Acts In Town.' Thurs., magician Joe Devlin with comedian Terry Day. Fri., magicians Slydini and comedian /magician Guy Davis. Sat., magician Imam and Guy Davis. AE,MC,V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/10, Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays *everything from country-western* to jazz, Tues.-Sat. 10-4 a.m. 10/23, Mickey Slip, Divine Madness. 10/26,27, Joe Testa and his Orchestra. 10/30, Casino Evil II with special guest Michael Musto, plus Bobby Reed and The Bobations. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Italian restaurant. Singer-composer Peter Dean plays nostalgic medlies every Tues. & Wed. at 9 & 11, alternating with the Romano Quartette. AE, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 10/24-26, Sonny Okosun - King of Nigeria. 10/27, Loremil Machado and the Sarava Bahia Band. 10/28, Lloyd McNeill and Afro-Brazilian Sextet. AE,V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 594-0326. *I Hear Music of Frank Loesser and Friends,* starring Jo Sullivan, Tues.-Fri. at 9, Sat. at 9 & 11:30, Sun. at 3...Thru 11/2, The Michael Garin Show, Wed.-Fri. at 11. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 10/24,31, Jon Soleather. 10/25, Laurie Bresnick. 10/26, Diana Templeton. 10/27, Jey Montreal. 10/28, Fred Taylor. 10/29, John Andress. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 11/4, Bill Lombardo and his Orchestra and The Sweet Dreams Vocal Trio, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short returns with memories of Porter, Coward, Gershwin, Rodgers and Hart, Coleman and Sondheim, Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 11/10, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Fats Waller,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 10/24-27, *Vacations,*musical revue; singer-comedienneSemina De Laurentis. 10/28, Sidney Lippman; *Just East of Broadway,* musical revue; Bruce Hopkins & Kate Lyn Reiter. 10/29, Ruby Rims. 10/30, Jimmy Luzar & Collette Black. 10/31,11/1-3, Rosemary Loar. Shows at 8:30 & 11. No credit cards.

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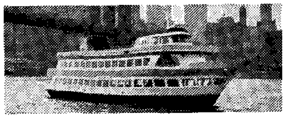

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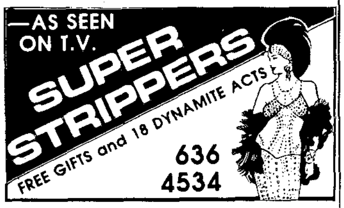

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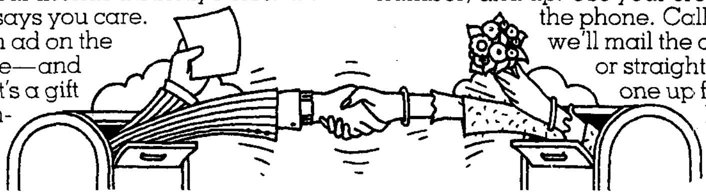

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Strictly Personals is a weekly feature. Rates $20.00 per line. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add $12. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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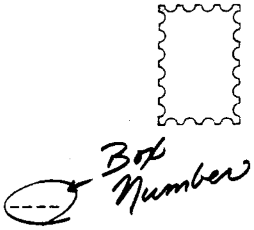

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Country Lady—Rockland County homeowner enjoys a time-consuming hobby working and training dogs. I'm 57, widowed, with 3 small poodles. I seek a man who is financially secure. NYM C942.

Attractive, Warm—Jewish female, 24, 5'8", professional, seeks nice Jewish guy, 25-32, for committed relationship. Photo, phone and short bio, please. NYM C928

Successful, Warm, Intelligent Male—Seeks female counterpart. Non-smoker and no young children, I've already raised my own. Age to early 40's. Phone/photo. NYM C934.

An Uncommon Woman—29, great sense of humor, great warmth, loves laughter, big dogs. I'm self-assured, optimistic, pretty. I'd like to meet a Jewish man whose good looks come from within. Please be over 5'9" and trim. Brief note, phone, photo appreciated. NYM C940.

Mind Of Her Own—Lively, attractive non-athlete, 32, likes kids not cats; seeks non-smoker, 30-40, over 5'9", for walks, eats, art, talk. NYM A937.

Creative, Athletic And Good-Looking—At 49 and a widow, I have many interests and all the financial security anyone could hope for. It's not enough, so if there is a man, 50-60, with a zest for living, a need for joy in togetherness, please, please answer me. NYM B234.

Computer Professional, 35—One-woman man, is looking for that 1 special woman. Photo/bio/phone. NYM C901.

Let's Seek Heaven—Together. An English professor (tenured, PhD), I'm handsome, sensual, a romantic 49. If you're extremely bright, truly pretty, to 44, let's fly. The rocket to the moon awaits. Phone, note, photo. NYM A948.

Grumpy Old Man—Sixties, prosperous, wide cultural interests, unromantic. Seeking attractive, older woman, 55 plus, intelligent, to share a life. Bio/photo/phone. NYM B286.

Charismatic, Vibrant, Pretty—Female therapist, 38, Jewish, 5'3", loves travel, country and city life. Seeks handsome, professional male, 38-48, with sensitivity, warmth. Bio, photo, phone. NYM C908.

Are You Looking—For someone you'll never meet in a singles place? Me too. Nearly perfect man (scientist, 42, traditional, good specifications) seeks perfect woman. OK, so you're not quite. Write anyway. I may not notice. Candide, NYM A917.

Mature Attractive Lady—Respects privacy, seeks friend, 50-65, to share the world around them. Enjoys traveling, theater, museums and a hundred other things besides. Loves to share her ideas and life experience with warm, intelligent individual. NYM A946.

Beautiful, Elegant—Funny, sweet and sensual, achieving woman, 50, ready to begin again. Et tu? NYM B254.

Accomplished, Beautiful Woman, MD—32, slim, 5'6", many interests and talents seeks special match, 32-40, doctor or successful, professional, intelligent, honest, caring, attractive, sportsman with sense of humor and positive, dynamic outlook. Bio/photo/phone. NYM B255.

Wanted: Charlie's Angel—Athletic, articulate, sexy, stunning, funny, funky. Reward: Maverick financier. Extremely successful and handsome (35, 6', 170 lbs.), athletic (weightlifting, tennis, running), well-traveled (China, Africa, Maui), loves jazz, wine and cooking. Photo/bio essential, will send mine in return. NYM B257

Charasmatic, Vibrant, Pretty—Female therapist, 38, Jewish, 5'3", loves travel, country and city life. Seeks handsome, professional male, 38-48, with sensitivity, warmth. Bio, photo, phone. NYM C908.

Lovely Lady—Spirited, compassionate, cultured and talented professional woman would like to share the future with a man who is young at heart and a real mensch. I am slim, attractive, mid 50's, 5'6", brown hair and green eyes and I love life. I welcome a tall, slim, secure, quick-witted mature gentleman for a loving and caring relationship. NYM E375.

Sporty, 1943 Classic—Adorable exterior, cozy interior. Sturdy chassis, turbo-charged, low mileage. Loads of extras. One-of-a-kind. Needs female tender loving care. Won't last long. Make offer. Photo. NYM A863.

Can A Lovely, Bright—Down-to-earth divorcée of 43 find happiness through an ad in NYM? Be the first on your block to send in your answer. NYM A864.

Racing Yachts, Advertising, Theater—Are my background, but I'm an earthy, slim, Pisces male, 32, looking for a non-smoking, slender, attractive white female, 20-30, to wed. Bio/photo. NYM A865.

Come Dance With Me—Attorney, 31, Ivy League graduate, Jewish, honest, caring, athletic. Likes movies, beach days, jazz and dancing. Seeks *relationship* with slim, sincere, attractive female, 25-32. Photo/phone, please. NYM A867.

Ready To Love And Be Loved—Attractive, bright, affectionate and down-to-earth Jewish woman, 41, mother of young son. Would enjoy meeting a vital, kind, intelligent man. NYM A868.

Still A Romantic At Heart?—So am I. Good-looking, professional Jewish man, 36. I'm athletic, considerate of and sensitive to the needs of others. Seek attractive, sensitive woman, 25-35. Photo/phone/bio. Jersey preferred. NYM A869.

Unicorn Seeker Wanted—Having abandoned my search for truth, I am now searching for adventure. By day I am a professional, energetic female, by night a star gazer. If you are male, 37-50, with a sense of humor and a positive outlook, join my quest. NYM A870.

Attractive Blonde—5'5", teacher, 40. Like classical music and literature. Swim, canoe, act, sing, dance. Seek non-smoking, Manhattan WASP man, 35-45, for marriage and children. NYM A871.

Warm, Tactile Professional—Successful accountant, 40, with an unusually warm and flamboyant side to him seeks active, attractive, sophisticated, well-educated woman in her 30's to share the good life and maybe more. Please send brief note, photo and phone. NYM C910.

Financier Seeks Artist—If you are 25-35, a singer, painter, writer, photographer, actress, model, dancer or consider yourself as having an artistic and creative soul; are absolutely stunning, very intelligent, well-educated, well-traveled, fashionable, fun-loving and an established success in your field; if you possess all the above traits and would like to meet a very successful, good-looking, adventuresome and wealthy financier (mid 30's). Send photo/phone/note. NYM A872.

Sophisticated, Charming, Capable—Attractive, caring, "total" woman, 50, 5'7", slim, bright, seeks intelligent, successful, cultured Jewish gentleman ready for commitment. Phone. NYM A873.

Bright, Caring Man—27, MD, 6'1", 185, fit, handsome. I sing, drum, like movies, music, biking, dancing. I'm looking for a gentle, emotional, smart woman, tall, non-smoking, 21-30, for a long-term relationship. Letter, photo appreciated. NYM A874.

Handsome, Affectionate, Successful—Jewish professional man, 6'2", and well-built, who enjoys the pleasures of my oceanfront beach house and adventures in NYC. You should be an attractive, trim woman, 27-38, successful, down-to-earth, easygoing, and truly caring and sensitive of others. Full photo, phone and bio. NYM A876.

Sweet Disposition—Lawyer, woman, house in country, medium tennis, fast car, seeks suitable male, 32-45, over 6'1" and slim who likes football. Photo/letter, please. NYM A877.

Vibrant, Affable, Attractive—Single, Jewish, professional man, early 50's, Manhattan seeks warm, caring woman. NYM B265.

Impish, Petite, Pretty, Bright—Blue-eyed, strawberry blonde, Jewish, NJ female, 32 (looks younger), loves music, laughter. Looking for sincere man to share same and more. Photo/phone/note. NYM B266.

Eclectic: Man For All Seasons—M.D., confident, artistic, sense of humor, sensitive and sensual, seeks special woman, 29-36 plus, for lasting relationship. Bio/photo/phone. NYM A880.

Lady Shrink—Late 30's, warm, bright. Dedicated, yes, but also convinced the unlived life is not worth analyzing. Seeks warm, sane, engaging man. Photo optional. NYM B267.

Extraordinarily Talented—Extremely intelligent, very attractive female musician, middle 30's, 5'7", shapely, is looking for a marriage-minded man. He should be intelligent, ethical, affluent, a music lover, and understanding of my dedication to my career. Bio, phone. NYM C912.

6' Handsome Devil—Early 40's, WASP, well-groomed. Articulate, artistic, well-educated, sense of humor, Manhattan *communications professional. Interests:* sports, antiques, current events, relationship, family. Seeks pretty/cute female, late 20's-early 30's, educated, interesting, warm. Photo/note/bio. NYM A899.

Tall, Pretty Blonde—26, intelligent, witty, romantic, lives in CT, seeks professional male counterpart, 25-40. Photo/phone/bio. NYM A882.

Noted Artist—35, seeks slim, attractive WASP lady, 25-35, to share New York's cultural life, fine wine and maybe more. Photo/phone. NYM A883.

Woman Seeking Intelligent—Gentleman, varied interests, 35-55. Bio, photo, phone a must. NYM C913.

Personal Injury Attorney—Male, 41, 6', in good shape, with above average looks, interested in planetariums, health clubs, good restaurants and movies. Seeks opportunity to meet attractive woman, 27-37. Please write note telling me a little about you and send photo. Thank you. NYM C902.

STRICTLY PERSONALS

Honest, Handsome, Sincere—Athletic, 28-year-old Jewish male with own business, seeks lasting relationship with kind, attractive, sincere and fun-loving female. Photo, bio, phone, please. NYM A884.

Glamorous Woman Only—Are you an actress, model, or professional/businesswoman who is stunningly beautiful, elegant and exciting? Are you 23-33, athletic, non-smoker and enjoy the finest life has to offer? If so, answer this ad! I am 33, 5'11", athletic, very handsome, secure financially and emotionally, very successful president of own company. I enjoy everything the city has to offer and am seeking someone to share it with. Photo a must, phone. NYM C914.

Pretty, Witty And Wise—Vivacious, warm, slender, down-to-earth female, 28, with marvelous hug, seeks bright, warm, handsome, successful, athletic, humorous man, 28-38, to share movies, the arts, outdoors and adventure. Letter/photo, please. NYM A885.

Lawyer But Thoughtful—Honest, sincere, unpretentious, sensitive, liberal, socially concerned, 30. Seeks charming, vivacious, attractive, warm, intelligent woman, 27-33. Bio, phone. NYM C915.

Classy, Pretty, Female Surgeon—29, petite, slender, shapely, warm, sensitive, outgoing, multi-racial, Ivy League educated. Seeks non-smoking, tall, handsome, affluent professional, 28-45, who is cultured, enjoys creative and performing arts, gourmet dining, dancing, travel and sports for meaningful relationship. Race unimportant. Please send brief bio, recent photo, phone for reply. NYM C916

Beautiful, Italian, Romantic—Classy, LI, professional lady, 27, 5'3", trim. Seeks handsome, very successful, trim male, 30-45. Bio and photo. NYM C917.

Are You My Mr. Right?—32-38, Jewish, financially and emotionally secure, great looking, kids OK, ready to do it right this time. I'm 32, 5'5", divorced, terrific looking, bright, successful, yet still a bit crazy. Love rock music, good wine, spontaneity. No ego maniacs or accountants. Photo a must, bio/phone. NYM A886.

If You Are—A professional male, 34-41, outgoing, adventurous, love life, seek a lasting relationship, respond to meet tall, slim, warm female, 35, with traditional values, loves dancing, travel, romantic dinners, country drives. NYM A887.

Petite, Jewish, Slim—Blonde, pretty, female, 26. Seeks nice Jewish guy to share fun, fulfilling careers and future orthodontia bills. Photo, phone. NYM C918.

A Very Special Man—I'm handsome, Jewish, intelligent (MBA), into fitness, laughter and the love of close friends. My friends love me so much, they have sponsored this ad as my 40th birthday gift, so I might find you. If you're between 27-36, slim, Jewish and interested in commitment and family, please write. Bio and recent photo appreciated. NYM C919.

Warm, Caring, PhD—Jewish male, 26, handsome, sensitive, sincere and affectionate. I am an old-fashioned romantic seeking a warm, sensitive, attractive, Jewish female, 21-26, for a lasting relationship. Please send photo, phone and bio. NYM C925.

Attractive, Career Woman—44, background: language, music, dance; seeks sensitive, intelligent man. NYM A890.

Separated And Lonely—I need some affection, warmth and sincerity. I'm 31, adorable, a successful corporate president, generous and sincere. I'm in need of a woman who can accommodate straight-talk, a night in a box seat (sports or theater), and caring. If so, send bio and picture (a must). NYM C920.

Delightful Oriental Woman—Attractive, 30, American-born Chinese, seeking male, 30-40, over 5'10", romantic, non-smoker. I enjoy tennis, beaches, movies. Photo/phone/bio a must. NYM A901.

Sophisticated English Lady—35. I'm attractive, slim, intelligent, fun-loving and definitely worth meeting. If you are 5'11" plus, are emotionally/financially secure, a non-smoker, cultured and romantic, and would like a relationship leading to marriage and a family, I would like to hear from you. Photo a must. NYMC921

Fetching, Feisty, 40's Female—Seeks sane, secure, sincere spouse. References from shrink/ex-wife. NYM A889.

Successful Executive—25, 6'2", Jewish, intelligent, good-looking (modest), sensitive, seeking slim, tall, attractive Jewish female. Phone/photo/note. NYM A891.

A Touch Of Class—But only a touch. I'm 39, handsome, intelligent, witty, financially successful, don't smoke, love to smile, outgoing, and always see the cup half-full, not half-empty. You're a very attractive, slender, bright, successful, or soon-to-be, independent woman (under 35) who is not too liberal to enjoy the finer things in life, and not too sophisticated to smile a lot also. Through dedication and hard work, I've reached the pinnacle in my chosen field, and feel it's now time to stop and smell the roses. Care to join me? Pick up a pen right now and send me a short note. Photo not required, but will insure an immediate reply. A900.

Attractive, Successful Businessman—Jewish, 50, 5'5", seeks petite, very pretty woman, 35-45, who enjoys theater, dining or sitting by a cozy fireplace with a glass of brandy. Bio/photo, please. NYM A892

Successful, Together Gentleman—29, blue-eyed, good-looking, multifaceted, athletic, intelligent, Jewish male, seeks female counterpart. Photo. NYM A893.

Engineer, Divorced—Handsome, 50, 5'11", seeks nice, sincere, warm, cultured Jewish woman, under 42. NYM A894.

Enthusiastic, Energetic And Alive—Psychotherapist/runner, 37, very pretty and slim wants handsome, bright, funny, professional man. Photo/bio. NYM A895.

Wanted: Christian Man, 45-55—Who is free and intent on an endearing, enduring relationship by slim and vivacious woman. Photo/bio. NYM A896.

Attractive, English Teacher—Seeks Slavic Catholic male, age 30-40. NYM B276.

Attractive, White, Jewish Female—40, top executive, loves music, sports, books, conversation. Wishes to meet intelligent, sensitive, single man of good character with similar interests, 35-50, executive/professional, emotionally, financially secure, unafraid to communicate. And who wants to spend quality time together. Phone/brief bio, please. NYM A898.

Christmas Present—Handsome, Ivy League attorney, 29, for a pretty, warm, cultured woman. Photo, phone and bio. PO Box 778, NY, NY 10185.

Crème De La Crème—Good-looking, successful, Jewish man, 39, 5'9-1/2" seeks that special woman with a great sense of humor for love and romance. Must have fresh, pretty look and outlook, knows what to say and wear, how to say it and wear it. Cultured, sophisticated and worldly, yet sensitive and real. 25-37, looking for that special man. Let's exchange photos, phone and bio. NYM A902.

Handsome, Athletic, Businessman—29, 5'10", 145 lbs. Thoughtful, sensitive, good listener. Avid tennis player, basketball enthusiast, enjoys long walks, movies, writing, and John's Pizza, is interested in meeting pretty, slender, non-smoking woman. Photo appreciated. NYM A903.

Elegantly Petite—Strawberry blonde, sophisticated woman, 40, seeks independent, happy, successful man who has it all but me. NYM A904.

Not A Princess—Sweet natured, warm, happy, secure. An active, trim, 5'6", lovely brunette. Seek a romantic, easygoing, attractive, late 30-40's Jewish man who is tired of games, open to a caring 1-to-1. Bio/photo/phone. NYM A905.

Attractive, Blonde Woman—5'8", open, honest, warm, humorous, very bright, seeks same qualities in successful NY/NJ, 48-58, single man. NYM A906.

Charming Entrepreneur, PhD—Male, 32, trim, tall, attractive, Jewish. Seeks sensual, playful, female counterpart, to share and experience baseline rallies, Broadway, a family, life's peeks/valleys and Szechuan food. Photo/bio. NYM C922.

Handsome, 6'3"—NJ professional, 33, seeks tall (5'6"-6'), attractive, non-smoker, never-married, sincere, Catholic, caring lady, 24-30. Photo, bio, phone, please. NYM A907.

Thoughtful, Stable, Loyal—Honest Jewish lady, 40. Feelings-oriented, commitment-capable. Seeks sensitive, single man with humor still intact. NYM C923.

Pretty LI Lady—46, who loves life and all it offers. Looking for the right man to share it with. NYM A897.

Sophisticated And Warm—"Stunning" is the word most frequently used to describe me physically. A widow in my 40's, former high fashion model and lecturer. Have successfully created my own unique business which has received national publicity. Am extremely proud of my son, who is an attorney in his own practice. Lunch at the corner Sabrett's stand (love hot dogs), opening night at the Winter Garden, cheering for the Knicks, cocktails for two, planning a formal dinner party or a family holiday dinner are some of my favorite things. The relaxed, outdoor lifestyle of South Florida has allowed me to pursue my other interests: fishing, horseback riding, golf, large dogs, bicycling. I do take frequent trips to my beloved Manhattan. Although pleased with my successes, I miss the closeness and warmth of sharing home life and most of all being a loving wife to a man who enjoys the completeness of a traditional relationship with a beautiful, caring, Jewish woman on his arm forever. NYM A909.

Very Special Lady—Bubbly, striking-looking gal, age 30, is eager to meet and share my interests with a compassionate, handsome, witty, financially secure gentleman, age 30-40. Phone/photo essential. NYM A911.

Charming, Warm, NYC Female—36, very well-educated, athletic, professional, from mid-west, former model, enjoys NY. Seeks nice, single, successful, mature man, 33-40's. NYM A910.

LI/NYC Male WASP—In computers; blue eyes, blonde, 28, 5'9", 140, honest, warm, caring, fun; likes theater, the city, travel; seeking female counterpart. Bio, phone, photo would be nice. NYM A912

Good-Looking, Vivacious, Tall—Slim, Jewish female; Bess Meyerson look-alike; late 40's; East Side Manhattan resident; businesswoman, seeking attractive, educated, business or professional man, 50-60. I love tennis, golf, dancing, outdoors, music, theater, etc., and happy, loving, caring relationship. NYM A913.

Professional Woman—In business and the arts, interested in meeting intelligent, successful man, over 35, to enjoy city life. PO Box 717, Gracie Sta., NY, NY 10028.

Secure, Filipino Physician—Early 30's, youthful good looks, trim, athletic, refined, non-smoker, Christian. Seeks sensual, pretty, professional female, under 30, with similar qualities. Bio/photo/phone, please. NYM A914.

Striking, Bearded Doer—41, Peace Corps returnee, seeks to start a family with an uncommon woman who blends natural manner with practical instincts, inventive impulses. Letter, photo. NYM A915.

Fun-Loving, Attractive—Sophisticated woman, seeks humorous, Jewish, athletic, non-smoker, financially secure man, 25-35, for lasting relationship. NYM A916.

Attractive, Okay-Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young-54, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others), skiing, jogging, tennis. For myself, theater, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo a must, phone, etc. NYM C924.

Woman With Everything—Except warm man, 55 plus, to make retirement fun. Seeks mate who, like her, is good-looking, healthy, lovable, active, emotionally healthy, generous, financially secure, bright. Must love NYC, country, films, art, books, travel. Include photo and phone with letter. NYM C926.

Good-Looking, Fun-Loving—Warm, very successful male, 45, down-to-earth, yet sophisticated, playful sense of humor, unusually kind and considerate; seeking beautiful, slim woman, 25-40, who loves to laugh. Photo/bio/phone. NYM A888.

Sincere, Mature, Urbane—Ivy league MBA from Hong Kong, 28, 5'9", 145 lbs., seeks friendship with warm and cultured woman from any country. Enjoys movies, ballet, classics, symphony, travel, biking, jogging. NYM A939.

More Strictly Personals continued on page 139

25 YEARS OF EXCELLENCE

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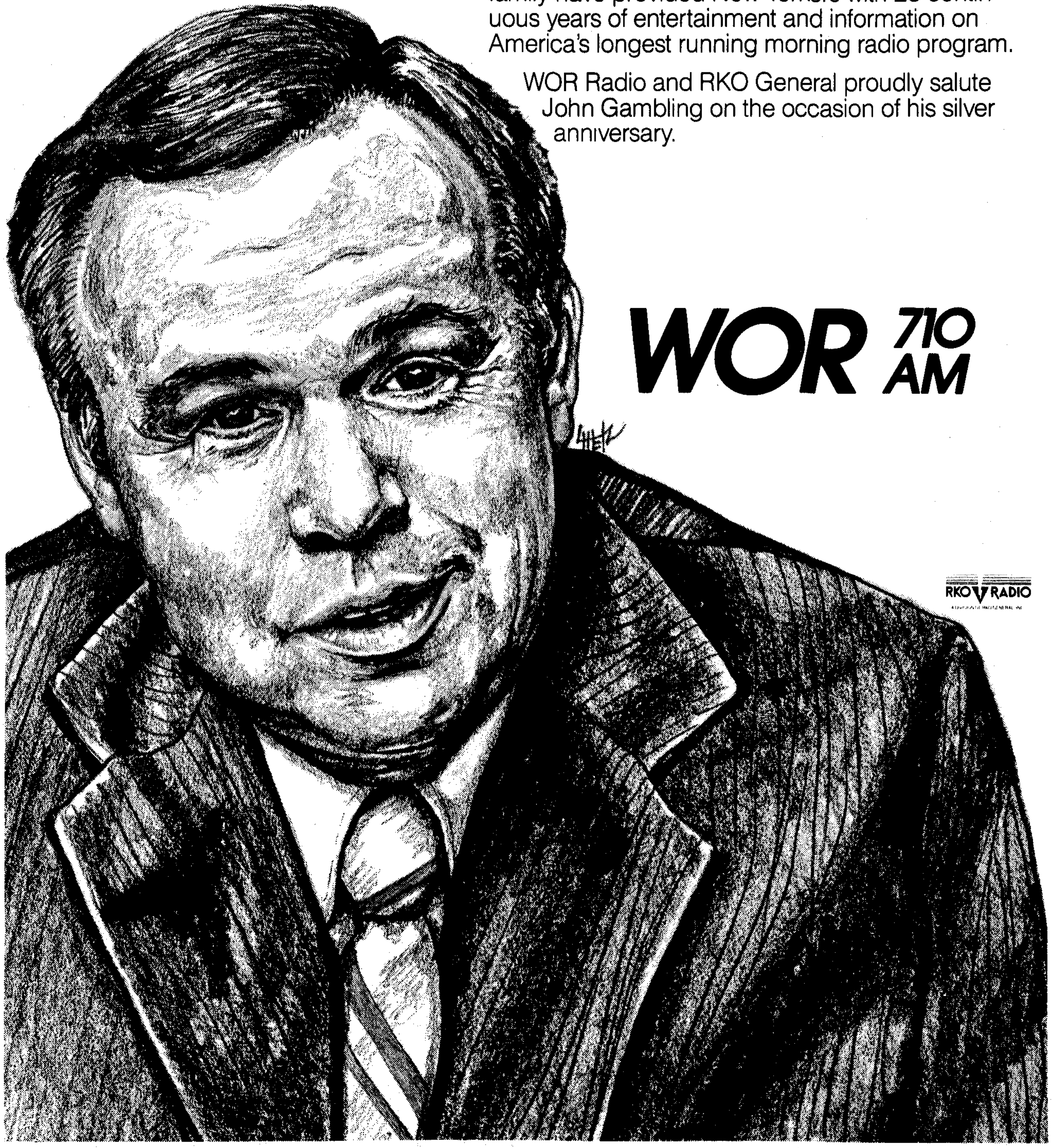

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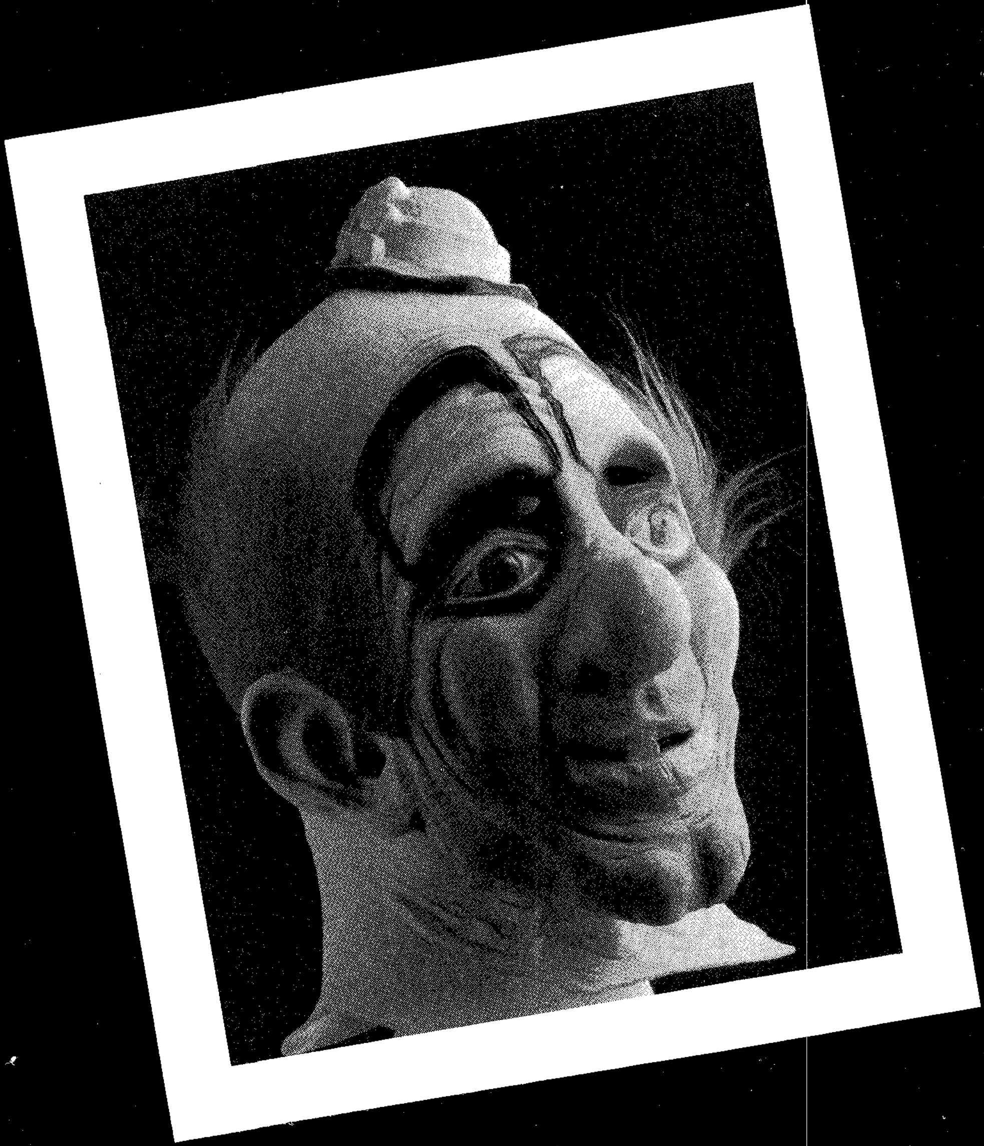

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STRICTLY PERSONALS

Italian Born—Successful entrepreneur, divorced man, 36, 5'6", handsome, romantic, outgoing, multilingual, well-traveled, eclectic tastes, seeks beautiful, slender, successful, bright, feminine woman, 25-35, who's as comfortable in jeans as in evening gowns, and who likes travel, gourmet food, Italian and French movies, music of all sorts, and who has a nice smile and uses it. No Reaganite, please. I am politically liberal, socially traditional. Photo/bio/phone. NYM A920.

Bright, Beautiful, Successful—A tall, fit, creative, educated, ambitious, elegant, cultured, inquisitive, well-traveled, Jewish 29-year-old, who is fluent in four languages, has a great sense of humor, and whose interests include 40's movies, beautiful sunsets, adventurous dining and good, intellectual Ping-Pong, is seeking a successful, achieving, ambitious, self-satisfied mensch with a big-picture outlook to expand her horizons and share city excitement and country calm together. NYM A921.

We Still Believe In Magic—Petite yet powerful lady to pull lots of love and laughs from her hat. Sometimes sultry, sometimes silly, mostly special. Seeks 33-plus man who likes to deal the cards, and play. Photo/phone. NYM A922.

Handsome, Tall, Successful—Secure, early 40's, man. Seeks woman for friendship, classy dining and important conversation. PO Box 41, NY, NY 10185.

Dark-Haired Beauty—5'6", thin, 28, own business, seeks tall, handsome, successful Jewish man to share fun times. If you're not the type to answer these ads, you're the type I'd like to hear from. Photo/letter/phone. NYM A923.

Nashville, Unattached, Romantic Man—Very attractive, trim, MD, 29, honest, sensitive, playful. Enjoys movies, people watching and novelty. Seeks beautiful, insightful, intelligent, petite woman, 23-37, who desires to be herself and share a caring relationship. Photo. NYM A924.

Very Special Lady—With beauty, brains, class and elegance, late 30's, feminine, sensuous and successful, who knows how to love a man and make him happy. Wants to meet very special Jewish man, highly successful, very good personality, marriage-minded. Please, recent photo, bio and phone. Pictures returned by request. NYM C929.

Looking For A Special Man—Who is sensitive, warm, caring, affectionate, fun-loving, emotionally mature, financially secure, non-smoker, loves theater, fine dining, NY Times puzzle, football, bagels, lox and kids. I'm a 29 year-old, slim, vivacious, attractive, Ivy-educated businesswoman, who likes dancing, travel, jazz, art. Send bio/photo/phone. NYM A919.

Sixties' Child Made Good—Bright, attractive, professional, 32, enjoys champagne and beer, tennis and lazy Sundays at home, seeks relationship with intelligent, witty and equally versatile man, 35-45, who enjoys. Phone, photo. NYM C927.

Sensitive, Fit, Single—Male physician, 33, 5'7", 145, enjoys jogging, art, movies, classical music, seeks pretty, single, slim, intelligent, Jewish female, 22-32. Photo, bio, phone. NYM A908.

Tall, Stunning Blonde—Warm and caring woman, successful executive, 37, newly moved to NY. Would like to meet a man who likes art, music, good conversation and possesses the joy of living. Please send photo/phone. NYM A925.

Bright, Pretty, Self-Assured—Career woman, 25-35, being sought by handsome, Oriental physician, 40, athletic, manifold interests for a well-stitched, long-lasting relationship. Photo-bio. NYM A926.

Laughter Is The Best Medicine—Jewish lady, 50, 5'6", 115, attractive, warm, caring, divorced, professional, smokes, enjoys dancing. Seeks professional or businessman, 60-65, tall, sensitive and understanding. Photo, phone, bio. NYM C931.

Worldly, Witty, Sometimes Wise—Exceptionally successful, very attractive Wall Street woman (somewhat of a child at heart) would like to meet a solid man with few pretentions and a lot of style. Prefer 40's-50's, but age no barrier. Photo appreciated. NYM B271.

A Man Of Substance—Jewish lawyer, 31, attractive. Seeks good-looking, 20-30's, special lady for love, laughs and romance. Photo, phone, bio. NYM C932.

Beautiful, Sexy, Slim—With long, dark hair, 35, and successful. I'm looking for the one man with whom the chemistry is exactly right. Like a lightning bolt. You are Jewish, powerful and dynamic, brilliant and successful, with old fashioned gentlemanly standards, willing to take a chance and answer this first time ad. Bio/photo/phone. NYM A927.

Exciting Surprise Package—Extremely attractive female, 5'6", well-educated, financially secure. Interested in meeting similar-type male, 38-50. Would you like to find out more? You can by responding. Phone, photo, bio. NYM A928.

No Games—Attractive, foxy brunette, sincere, loving woman with a sense of humor, to meet secure, successful, white Catholic male, 35-40, relationship, possible marriage. Enclose photo. NYM A929

Attractive, Petite—Female editor, young-looking 50, Jewish, seeks kind, warm, intelligent, single man, with whom to share NY's many delights, enjoy quiet evenings, and achieve a lasting relationship. Photo, bio, phone a must. NYM C935.

Are You A Woman—Who often attracts comments about her muscularity? I'm a man who loves and prefers your look, always have. You've been elusive, too often hiding in long sleeves and pants to avoid those comments. It's time for a breath of fresh air. I'm 41, appear younger, solidly built and nice to look at. I'm upfront and expect the same. Honest communication is essential. I'm a warm and caring person. It's now up to you. I'm just a 20 cents stamp away. NYM B272.

New to New York—Fun-loving, attractive, fit, blonde, 5'8", 31, sales exec. seeks single gentleman, 28-40, who appreciates big band music and jazz, running in Central Park and my acquired culinary expertise in French and Cajun style cooking. Photo, bio, phone. NYM E376.

Woman, 50—Bright, intelligent professional, attractive, sensitive, Jewish, wants to meet man, caring, sensitive, intelligent for warm relationship. Note, phone. NYM C930.

Ayn Rand Enthusiast—Outrageously, successful, writer/consultant, 36. Charming, good-looking and incurably romantic. Seeks classy female, 25-35, with brains and beauty. NYM B278.

Spunky, Bright And Pretty—Slim, Jewish female, 41, radiant smile, charismatic personality, seeking a financially and emotionally secure, caring, attractive male counterpart for lasting relationship. Phone/photo/bio, please. NYM A930.

Vibrant, Loving, Honest—Lady consultant, 5'3" seeks lasting relationship with Christian male believer who knows abundant life, 40-45. Bio, phone. NYM E377.

Exotic, Black Woman—35 (looks 25), 5'4-1/2", slim, European background, seeks generous gentleman with old world charm. Photo/bio and phone. NYM A935

Pretty, Petite, Educated—Financially secure, 47, seeks successful, professional gentleman, 45-53. Note, phone, photo. NYM B277.

Cute, 5'5" Dietitian—Seeks MD, mid 30's, for "a little country, a little city, a little rock 'n roll." Photo. NYM A936.

Affable, Attractive, Attentive—Single, white male exec, 44, living in Bergen County, working in mid-town, seeking a single white female, 30-50, to develop a mutually fulfilling relationship. I'm a friend with a sense of humor, varied interests and a warm shoulder. How about you? NYM E378.

Attractive Flight Attendant—NYC based, Jewish female, 5'4", 28, "A" tennis player, love traveling, would like to meet professional man, 33-40, 5'9" plus, who is a great tennis player and a great single guy. Photo, please. NYM A931.

Gentle, NYC Woman—37, petite, attractive, intelligent, seeks delightful, clear-headed man. Among the things I most enjoy are cooking, hiking and quiet conversation. NYM A932.

LI Jewish Professional—Male, 38, 5'8", attractive, sensitive, athletic, with office and home in Suffolk, seeks energetic, pretty, trim, fun-loving, honest female, 26-37, with NYC sophistication to add love and romance, and share an already wonderful life, filled with music, dancing, sunshine, travel, skiing, beaches, theater, sincere people. Photo/bio. NYM A953.

Mr. Right—If you're looking for a warm, romantic, creative, caring and fun-loving man, attractive, black male, 20, seeks special lady, 21-25, any race to share long talks, walks. Photo/phone. NYM A933.

Very Successful Photographer—Filmmaker. Trim, attractive and athletic. Gentle and caring in manner. Youthful, 39. Seeks slim, very attractive lady, 24-38, visually sensitive, arts and/or business-oriented. Photo/bio. NYM B219.

Handsome, Wall Street Businessman—27, 5'10", seeks charming friend with a sense of humor. To enjoy city and outdoors. Skiing, sailing, dining, dancing, travel, wilderness. NYM A955.

Effervescent, Elegant Lady—With brains, beauty and warmth (35), from Nassau, LI, will welcome a successful man (32-45) who enjoys his career and seeks a special lady to be the most important person in his life. Please tell me about yourself in a letter, including your phone number. NYM A943.

I Am 48—Divorced, enjoy a very successful business career. I am tall, reasonably fit, attractive and easy to be with. I enjoy works of art, travel, sports, anything humorous, movies, theater, intimate dining and especially snacking on all the wrong foods. What I enjoy most of all, however, is exchanging thoughts and values with people of substance. I would like to meet a woman who is very discriminating and places the highest values on quality and integrity. I have a great deal to offer and share with that very special someone. If you are elegant, very beautiful, very tall, warm, even tempered, in your mid-30's, and enjoy being very serious as well as terribly silly, I hope you will respond. Must have detailed bio, phone number and 2 photos if you want me to respond. NYM C933.

You Want—A 27-year-old, Jewish record executive. Attractive, intelligent Manhattanite who loves pizza, jukeboxes, The Honeymooners, Tower Records and Steve's ice cream. I want: an adorable, sexy woman with honesty and humor to share the pursuit of happiness. Photo. NYM C936.

Warm, Wonderful, Totally Terrific—Lady Diogenes still searches. Honest man, 33-48. Send photo/note. NYM B279.

Broadway Producer—Advertising agency owner, male, late 30's, attractive, funny, exciting, charming, well-built, seeking attractive, 25-35, slim female. Must be intelligent. Photo/phone. NYM C937.

I Could Love—An intelligent man who knows himself. Who's loving, successful, refined and unafraid of commitment. I'm a truly beautiful woman, 44, Ivy graduate, honest, open, graceful and musical. Man, 42-50, please write. NYM C938.

Beautiful, Wealthy, Jewish Woman—36, highly successful and cultured, new to the singles scene. Hates it. Wants to meet a man, under 50, who is her equal, has a twinkle in his eye, and warmth in his heart. Photo, bio, phone. NYM C941.

Warm And Wonderful—Westchester woman, slender, sparkling and attractive, seeks sincere, spirited, secure man, 45 plus, for a lasting, loving relationship. Photo appreciated. NYM A918.

One Of America's—Most eligible bachelors, 35, Italian and American Indian, a member of the US Olympic Ski Team, very athletic, successful, independent, sensitive, witty, sincere, romantic, 100 percent honest with solid values. You are 25-40, attractive, educated, self-assured, caring and consider yourself very special, who is looking for commitment and a meaningful relationship and is discouraged with all those phonies and make-believe macho men. Here is your chance to make your dream come true. Bio/phone, photo optional. NYM B284.

Very Attractive—Professional woman, 29, 5'3", slim, athletic, bright and more modest than this sounds. Seeks similar, Jewish male, 29-38, only taller! Sense of humor and photo a must. NYM C939.

Single Male, 25—Intelligent, sensitive, fun-loving. Seeks attractive woman, 18-30, interested in fun, romance, relationship. Phone, photo, note. NYM B274.

Strictly Personals continued on next page

NEW YORK CLASSIFIED

STRICTLY PERSONALS

LI Lady—Slim, pretty, down-to-earth, bright redhead with sense of humor, smoker. Enjoys books, movies, stage, the country, Willie Nelson. Seeks a fun, lasting match with established male counterpart, 30-45. Recent photo, letter and phone. No reply without. NYM A941.

Attractive, Gentile Woman—Young-50, seeks interesting man. NYM B275.

Sensitivity, Wisdom, Integrity—Attractive, respected writer, 32, seeks these in a Jewish woman, 24-32, and hopes to respond in kind. NYM B273.

Dolly Parton Type—Feminine blonde, sweet, down-to-earth, sense of humor, 5'4", successful Manhattanite. Seeking Jewish man, 45-55, over 5'11", very attractive and successful. No married men. Must want meaningful relationship. Photo, please. NYM A942.

Brainy, Witty Jockette—User friendly, but a little shy about meeting people; hence this ad. I'm 38, 5'5", and have been called "cuddly" by friends and detractors alike. If you're a nice, friendly man with a good sense of humor, I'd love to meet you. NYM C947.

ANNOUNCEMENTS

Sherry And Tom—Best wishes on your third "One In A Million." With love.

Blonde, Beautiful And Well-Tailored—We passed and said "hi" on 9/18/84 around 2:30pm on 6th Ave. in the 50's. You were the gorgeous woman in black. Where can I reach you? NYM B288.

Dr. Eve, 24, Beautiful—Of Booth Memorial Hospital. We met on a boat and I don't know how to reach you. Please drop me your phone or address. PO Box 935, Peck Slip Station, NY, NY 10038.

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APARTMENTS

W. Village, 2 Bedroom Garden—Duplex. Lavishly furnished in Jacobean antiques, working fireplace. References only. $2,800 month. 212-807-7795.

Executives—New, luxury doorman, furnished, 1 or 2 bedrooms in financial district. $2200/month. 212-208-5479.

Greenwich Villager, Barrow St—Large 2 bedroom, 2 bath, fireplace, breakfast room, views. $2,500 then new lease in Feb. A.M. 212-243-4486; 245-2944 P.M.

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Middle-Aged Businessman—Needs sublet for 3 months trial separation. No parties, drinking or smoking. References. NYM B270.

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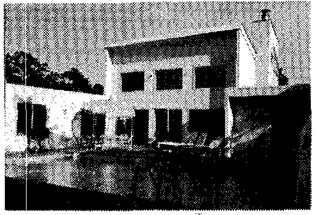

New, 4 Bedrm, 3 bth beauty on 1.4 acres in exclusive Quogue. Skylights, cathedral ceilings, mirrored master suite with jacuzzi, huge LivRm w/ fplc opens to heated pool, sunbathe in total privacy on large deck w/outdoor bar & shower, Har-Tru tennis court and much more. $339,000

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TOWN & COUNTRY PROPERTIES

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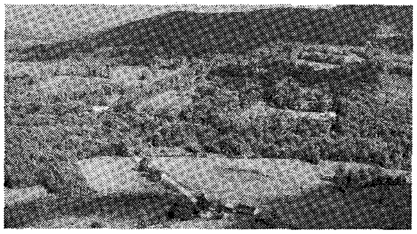
ALFORD GLEN IS THE BERKSHIRES



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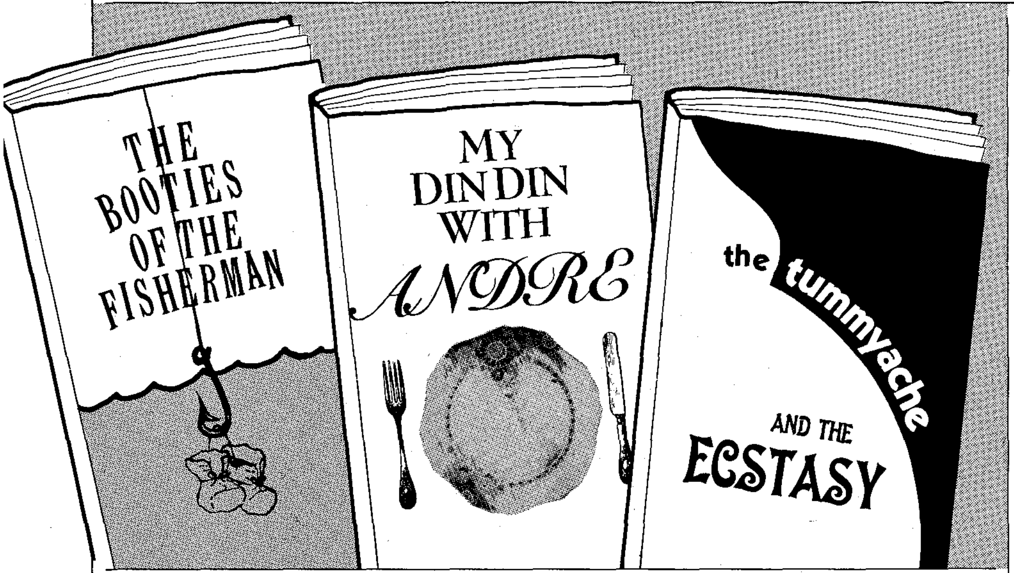
NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 515

BY MARY ANN MADDEN


THE BOOTIES OF THE FISHERMAN
MY DIN DIN WITH ANDRE
the tummyache AND THE ECSTASY

Above, baby talk. Competitors are invited to devise the title of one existing film, play, or book as if it had been created by and for children.

Results of Competition Number 512, in which you were asked to supply brief definitions for familiar names altered by a one-letter switch.

Report: Repeats: Ronald Reagun. Tuna Turner. Woody Alien. Wordy Allen. Vincent Van Gogo. Anna Boffo. Id Koch. Amelia Earhurt. Parcel Proust. Geraldine Ferrari. Dick Caveat. Tommy Tuna. J. Edgar Hoofer. George M. Conan. Richard Noxon. Victor Huge. Dr. Benjamin Spook. Henny VIII. Plus, Mary Ann Malden—the typewritten postcard, don't leave home without it. As to those printed, you may have seen two of these before, but never so well defined. Two are not persons as defined, but could not be altered without damage. And we (all of us here at the old place) thought you'd like them. Other than that, plus ca change, etc. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

TAD KOPPEL—youthful host of television's "Nightlight."
Selma Ellis, Glenview, Ill.

MARCO CUOMO—explorer who discovered a direct route from Albany to Washington via San Francisco.
Gregory R. Keefe, Canastota, N.Y.

TABU—the Elephant-Breath Boy.
Sal Rosa, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

OVETA GULP HOBBY—Eisenhower's Secretary of Public Health, Education and Welfare (PHEW).
Murry Harris, White Plains, N.Y.

MEGEORGE BUNDY—Native American-affairs adviser.
Arthur Abramowitz, Bayside, N.Y.

HOPALONE CASSIDY—popular western widower.
Brewster Y. Beach, N.Y.C.

And Honorable Mention to:

GREGOR SALSA—Latin choreographer, inventor of "la cucaracha."
Ted Saks, Arlington, Va.
similarly: Martin Helgeson, Malverne, N.Y.

AUDIO MURPHY—inventor of the stereo bed.
David I. Warren, Moreland Hills, Ohio

BING KONG—crooner ape, one of the greats.
Louis B. Raffel, Skokie, Ill.

LINGLING BROS.—performing circus bears.
Barry Anderson, Washington, D.C.

HAROLD PANTER—dramatist whose plays feature long pauses and heavy breathing.
Davis Titus, Chelsea, Mass.

STAN MURIAL—ballplayer appearing in cigar ads.
Patricial Davison, Kennewick, Wash.

DATA HARI—industrial spy.
Michael Giordano, Florence, Ala.

LEAN SIBELIUS—Helsinki fitness expert, composer, *Thinlandia.*
Sam Oliver, Fairfax Station, Va.
sp. ment.: Sheila B. Blume, M.D.,
Sayville, N.Y.

EVELYN LAUGH—author of *Decline and Pratfall.*
Tim Hanley, N.Y.C.

ALEXANDRE PUMAS—manufacturer of footwear for musketeers.
Jon J. Fields, Port Washington, N.Y.

GEN. ALEXANDER HAIR—former White House and military bigwig.
Henna Arond Zacks, N.Y.C.

ANTHONY LADEN-GUEST—man who comes to dinner bringing wine, candy, a book, flowers, *and* a cartoon.
Winifred G. Newman, N.Y.C.

VALERIE BRISCO-HONKS—Olympic runner who warns rivals that she is about to pass them.
Jim Smith, Dumont, N.J.

LOIS LAME—reporter who tried to leap a tall building in a single bound.
Alvin Easter, Minneapolis, Minn.

CHARLES DARLIN—cuddly naturalist.
Lisa Brickey, McConnellsville, N.Y.

SEAN CANNERY—secret agent pursuing Tina Tuna.
A. Shulman, Chevy Chase, Md.

DAVID BETTERMAN—what he could be if he'd cut out the "Stupid Pet Tricks."
Margie Goldberg, N.Y.C.

CHARLIE CHAPLIP—lovable "Little Tramp of the North Pole."
Richard P. Monley, Birmingham, Mich.

FRANCIS OF ASSIST—patron saint of infielders.
Craig Wolfson, Spring Valley, N.Y.

HILTON BERLE—hotel in the Catskills.
Barbara Babich, Orangeburg, N.Y.

STUDS TERCEL—designer, Toyota snow tires.
Jacob Komishane, Elizabeth, N.J.

PUNCH AND JURY—court jesters.
James Bell, Alexandria, Va.

BEN JOLSON—Elizabethan dramatist who wrote in blackface.
David Chasman, Beverly Hills, Calif.

THE GRATEFUL DEAF—audience at a rock concert.
Cathy Staff, Plymouth, Mass.

JACQUES OFTENBACH—composer who loved curtain calls.
Wendy R. Ellner, Vancouver Is., B.C.

NERD—emperor who fiddled on the roof while Rome burned.
Larry Hodges, Mitchellville, Md.;
Mark Dryfoos, W. Orange, N.J.

CLANK KENT—the man of steel.
Andrea & Ira Gelernter, Bronx

RICHARD M. NIKON—president of camera company who resigned saying, "You won't have Dick Nikon to click around anymore."
Jerry Lesch, Portland, Ore.

DADDY WARSUCKS—Annie's peace-loving pop.
Tom Morrow, N.Y.C.

PRANK PERDUE—former French actor who, dressed as a chicken, jumped out of a big egg at opening-night parties.
Chantal Cannon, Ridgewood, N.J.

ED FOCH—big-city mayor known for his jaunty "Comment je fais?"
Dick Phillips, Matawan, N.J.

HERPES—the Greek god of communication.
Jean Houston, Chapel Hill, N.C.

ERMA BOMBACK—current secretary of offense.
Charlie Ohelan, N.Y.C.

EDWARD I. KOKA—obscure auto executive hoping to be next mayor of Detroit.
Ghislaine Bauernfreund, N.Y.C.

BOGS BUNNY—peater rabbit.
J. C. Thompson, N.Y.C.

OSCAR DE LA YENTA—designer famous for his slogan "Have I got a gown for you!"
Jim-Bob Williams, N.Y.C.

RICARDO MENTALBAN—actor who agreed to appear in "Fantasy Island."
Candy Wolfson, Teterboro, N.J.

ALEXANDER THE GREET—host at the Macedonia Country Club.
Carl Wolfson, Spring Valley, N.Y.

MARY ANN MOTLEY—former Miss America, lost her crown for hanging out with the wrong crew.
Anne Bernstein, N.Y.C.

DIANA, PRINCESS OF WAXES—most popular exhibition at Mme. Toussaud's.
Grace Frary, Dumont, N.J.

ESTELLE PARLONS—French actress/comedienne: "Can we speak?"
Anthony G. Bowman, Washington, D.C.

JOHN FOSTER DULLER—secretary of state noted for improving U.S. relations with Iceland.
Richard V. Coppolino, Brooklyn

JOHN FASTER DULLES—father of jet-shuttle diplomacy.
Jennifer D. Williams, Annapolis, Md.

LEON TOOTSKY—Russian revolutionist and impersonator of Catherine the Great.
Sheila Smith, Dumont, N.J.

VINCENT VAN GAGH—painter noted for poor work, extremely poor taste in gifts.
Kathy VanHoy, Charlotte, N.C.

MARIE ANTOILETTE—former head of French sanitation department, removed during political coup.
J. Z. Melson, Brooklyn

MARIEL PROUST—recipient of first madeleine implants.
Lawrence Eisenberg, N.Y.C.

EDGAR ALLAN POI—poet, author, "Annabel Lei."
Jeff Tenzer, N.Y.C.
sp. ment.: Milton Haas, Great Neck, N.Y.

WOLFGANG AMATEUS MOZART—composer allegedly poisoned by Rosé.
Andrea Carla Michaels, Weston, Mass.

HERNANDO DE SOHO—Spanish explorer of London nightclubs.
Lani Anderson, Washington, D.C.

GREGORY RASPUTON—not really a mad monk, just liked a good joke.
Todd D. Ellner, Portland, Ore.

MINK JAGGER—lead singer, the Rolling Stoles.
Barbara Bell, Alexandria, Va.

CHARLES MATTEL—Frankish ruler who toyed with his subjects.
Rose Solomon, Arlington, Va.

LIMO VENTURA—Hollywood chauffeur.
Adam Doyle, Burke, Va.

EL CAD—legendary Spanish bounder.
Ben LaRossa, Portland, Ore.

HOME CRONYN—gifted actor who raises his own vegetables.
Suzanne Stone, Great Neck, N.Y.

OTIS REDDINK—impoverished singer known for his hit single "Sittin' on the Dock of the Pay."
H. Goodman, N.Y.C.

CLIFTON FADEMAN—literate crapshooter.
Cassie Tully, Spring Valley, N.Y.

WINDLOW HOMER—painter of pacific seascapes.
Gary Tutt, Duncanville, Tex.

AMP LOWELL—poet of light verse.
Rita Wolfson, Spring Valley, N.Y.

SOPHIE TICKER—last of the red-heart mamas.
Allison Staff, Plymouth, Mass.

ALFRED KINSTEIN—inventor, theory of relativity.
Leonard Flom, M.D., Westport, Conn.

MSGR. A.V. MELEES—competitive host of the talk show "Crossfriar."
Andy Staff, Plymouth, Mass.

Competition Rules: TYPEWRITTEN ENTRIES, PLEASE. One entry only should be sent to Competition Number 515, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 2. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 3 issue. Out-of-town postmarks are given three days' grace.

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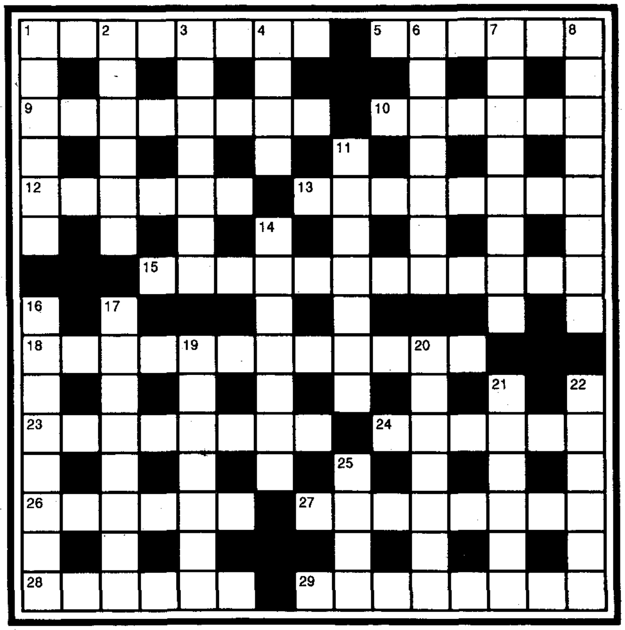
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Public leader tells stories about clergyman. (8)
5 Where nasty things were often said to Shylock. (6)
9 Freedom from restriction on some maps. (8)
10 Phony editor is disgraced. (6)
12 Are you going nutty, old man? (6)
13 Genuine period for processing. (4, 4)
15 Put up a plaque to 19th century free-trader? Upon my word! (6, 6)
18 Champion sportsman sounds real groovy! (6, 6)
23 Haphazard example of hit and run. (8)
24 Pollute the gorge. (6)
26 Staring in surprise, then yawning! (6)
27 Veto the picture at the first stage. (8)
28 Mental strain has special significance. (6)
29 Superior associate in American terms. (8)



Down

1 Supporter of well-known British box. (6)
2 Bury crumpled note with doctor. (6)
3 He came close to losing a pound in play! (7)
4 Winds up with particular objectives. (4)
6 Makes passage easier for nosy types? (7)
7 Rodents simply vanishing in the main. (8)
8 Idiosyncratic chaps go to backstreet for bits and pieces. (8)
11 Gets an answer in the affirmative, but it's not first-hand information. (7)
14 Good for the garden, all of a heap? (7)
16 Gives forewarning of a long time without the fourth estate. (8)
17 He may be a waster, but what a fighter! (8)
19 Canadian constituencies in Yorkshire. (7)
20 Take a good look to the north of Norfolk? What nonsense! (7)
21 Very hot music? (6)
22 Humble Dane collapses around me. (6)
25 In spite of that, I joined up with this legendary creature. (4)

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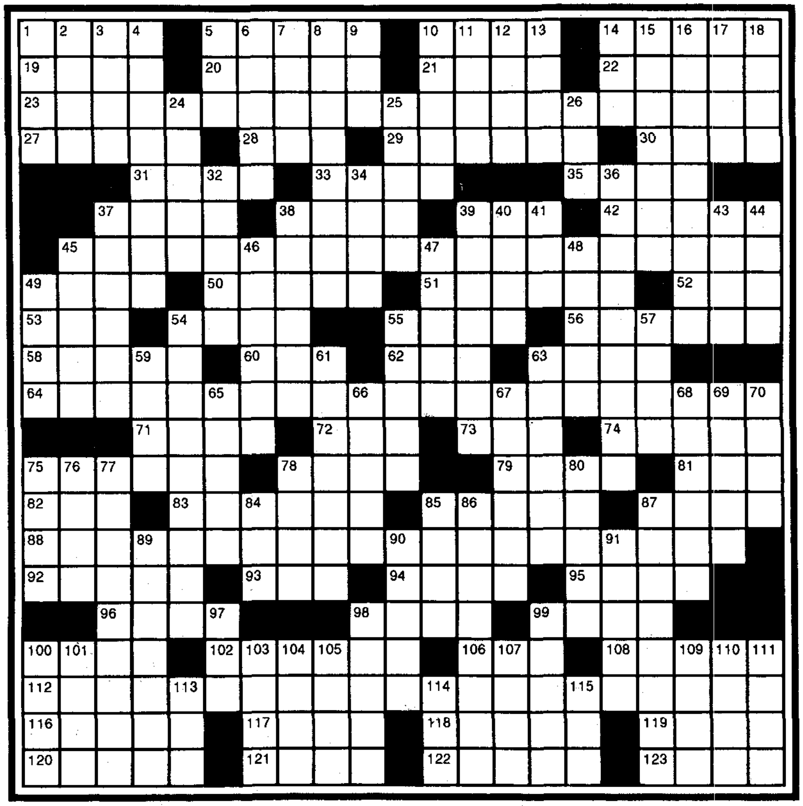
'MAP STATEMENTS':'CUE' CROSSWORD/By Maura B. Jacobson

Across

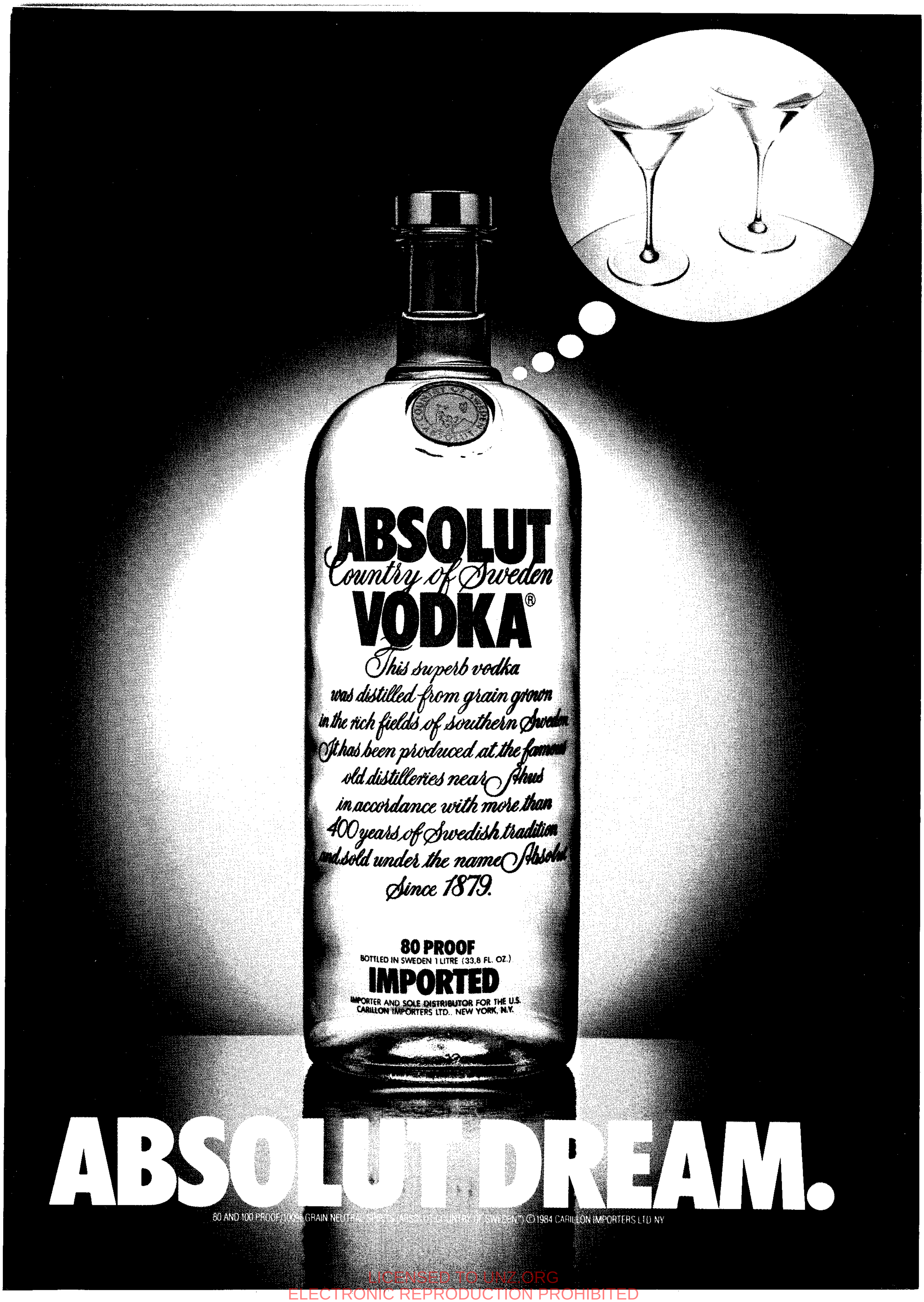
1 October birthstone
5 Saltwater candy
10 Nautical hello
14 Pluckiness
19 Vocalist Perry
20 —— Gay
21 Capital of Yemen
22 Mideast peninsula
23 City city islands island (tramp's privilege)
27 Backbone
28 Always: poetic
29 On the formal side
30 "Untouchable" Eliot
31 London bus. abbrs.
33 "Othello" villain
35 Deny: Fr.
37 Appointment
38 Po feeder
39 Objective in mind
42 Staircase post
45 Atoll river river island (prude's remark)
49 Electrical safeguard
50 —— -turvy
51 Mexican gala
52 Ron's lady
53 Historic period
54 Cornmeal bread
55 Brilliants
56 Soul-singer Franklin
58 Miscalculation
60 Rink surface
62 Grazing ground
63 Quart half
64 River mountains islands (birdlover's worry)
71 Glance through
72 Immature frog
73 Nickname for Sarah
74 Looks after
75 Green Bay player
78 Do peeling
79 Scruff
81 Allow
82 Pub quaff
83 Give gratuitously
85 Speechify
87 Entertainer Mabley
88 Mount city nation island (coffee suggestion)
92 Colossus
93 Eithers' partners
94 "To —— good night!"
95 Apple discard
96 Opposed
98 Amphora handle
99 Thaw out
100 Samoan capital
102 "Tristram Shandy" author
106 Paid athlete
108 Kind of wave
112 Nation river city river (zoo mishap)
116 Woody or Steve
117 Leo's greeting
118 Discourage
119 An Adams
120 Heidi's creator
121 Part of SRO
122 Distaff Astaire
123 Gas receptacle

Down

1 U.S. publisher
2 Aft deck
3 Both: prefix
4 Doctorow book
5 "Message" shirt
6 Queen —— lace
7 Golfer's cry
8 Certain oranges
9 Potato substitute
10 National Leaguer
11 Tortoise's rival
12 Burden
13 Tibetan oxen
14 Hushing sound
15 Early settler
16 Was subjected to
17 Scottish refusals
18 Act of affection
24 Pulitzer playwright Frings
25 Whodunit award
26 Rembrandt van ——
32 Tooth: comb. form
34 Forever and ——
36 Personified
37 Strip of weapons
38 Phase
39 ASPCA concerns
40 Roman midmonth
41 Art showplace: abbr.
43 Greenland base
44 Capp's "Hyena"
45 Small donkey
46 Sea west of Greece
47 "—— a Song Coming On"
48 Dry cleaner's problem
49 Service charges
54 Prior standard
55 Fly without power
57 Raison d'——
59 City of Siberia
61 Manors
63 Roof of the mouth
65 Yule song
66 Actress Valentine
67 Mounties' land
68 Smitten by Cupid
69 Dropsy
70 Atl. jets
75 Treaty
76 Jai- ——
77 For sure
78 Before Carson
80 Briton's change
84 Sgt., for one
85 Nocturnal birds
86 Suffered a setback
87 Rigid disciplinarian
89 Store executive
90 More sensible
91 Shocks
97 South of Leb.
98 Incensed
99 Mannequin
100 Finders' cries
101 Juicy center
103 Novice
104 Type of jacket
105 Coin of Iran
107 Have status
109 Arp's art style
110 Related
111 Scallion's cousin
113 Keelbird
114 "Apple cider" gal
115 "Right you ——!"



Solutions to last week's puzzles appear on page 122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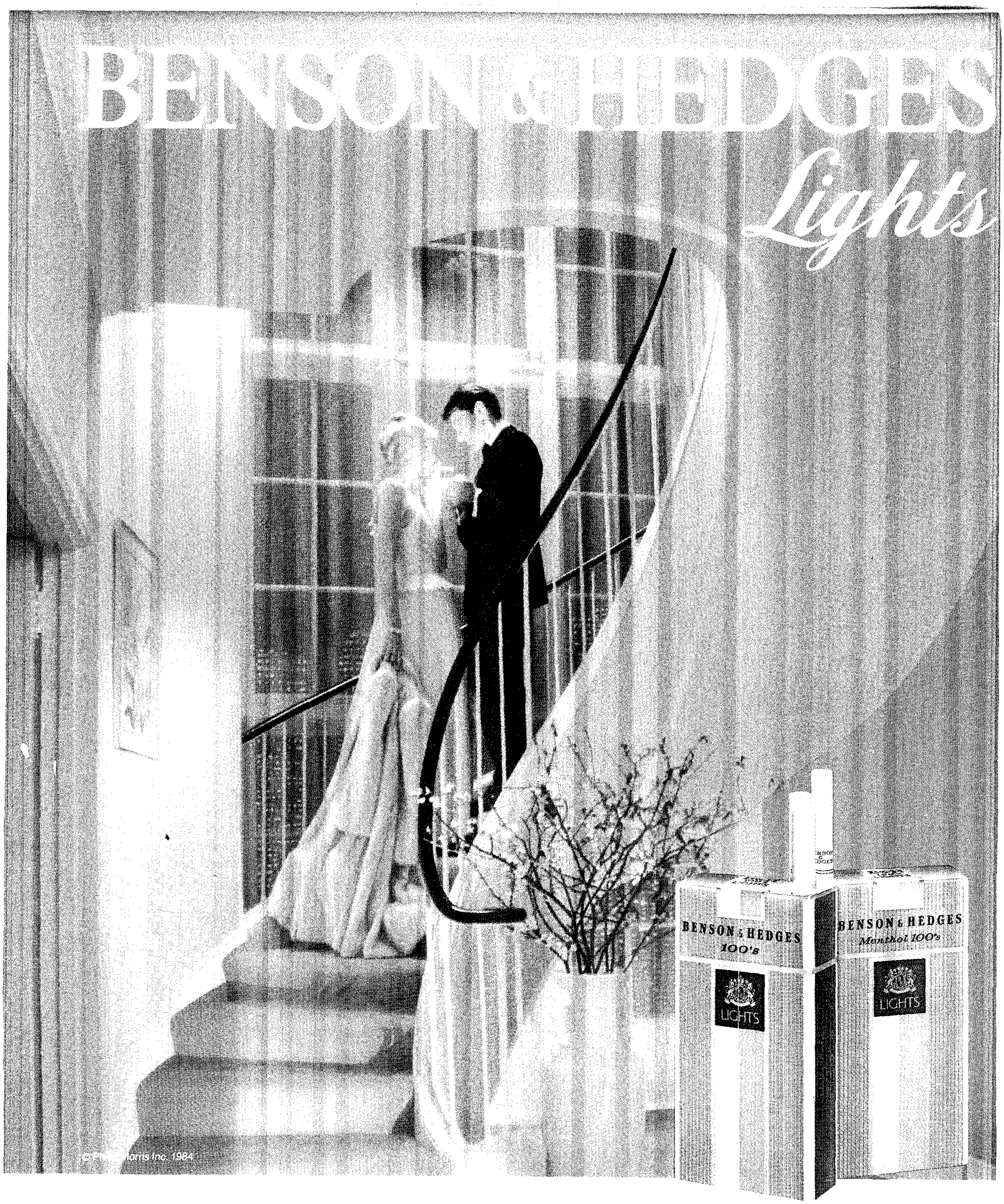
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